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NEW YORK TIMES

MAR 3 1928

**LEVERHULME ART
BRINGS \$16,227 MORE**Water Colors, Drawings and
Prints Swell Total to
\$1,216,133.**\$1,150 FOR A CRUIKSHANK**Rosenbach Pays Top Price for "A
Midsummer Night's Dream"—
Sale to Continue.

The first sale of Parts 6 and 7 of the Leverhulme collection, consisting of original drawings, prints and water colors, last night at the Anderson Galleries brought \$16,227.50. This brings the total for the entire sale so far to \$1,216,133. The sale will be continued tonight and tomorrow evening. The high price yesterday was \$1,150, which for George Cruikshank's "A Midsummer Night's Dream," a water color, "Spes," by Sir Edward Burne-Jones, went to C. A. Lister for \$610. This was the highest price paid for any of the works of this celebrated English artist.

There was spirited bidding for the John Constable drawings. Two drawings of Salisbury Cathedral went to Andrew Smith for \$150 and \$320 each, and "The Closest Salisbury" for \$200. Mr. Smith also paid \$700 for Richard Cosway's pen and ink drawing, "Lilly Fisher." A pencil drawing of Frances Abington, the actress, by Cosway, went to F. V. Storer for \$490. The drawing by Hablot Knight Browne ("Phiz") for the engraved title-page of "Martin Chuzzlewit," went to W. H. Woodin for \$457.

List of Objects Sold.

The list of objects sold, the title, description, the name of the buyer and the price paid, follow:

- 1—Fox Hunting (Henry Alken, 1816-31), & pair, Mrs. F. A. de Feuster.....\$475.00
- 2—Portrait of John, Fourth Duke of Somerset and Marquess of Hertford (Edmund Leighton, English, seventeenth century), Frederick Koppel & Co., Inc.....\$25.00
- 3—Reading Aloud (G. H. Bacon, contemporary English), Morris Hill, Ltd.....\$25.00
- 4—The artist's own portrait (David Bailey, 1584-1601), F. V. Storer.....\$5.00
- 5—Other Times, Other Manners: The Communication (Bruce Bainsfater, two, Dr. B. Caldwell, agent, agent.....\$35.00
- 6—The Historical Touch: Old and New (Bruce Bainsfater), two, Dr. B. Caldwell, agent.....\$25.00
- 7—Flower Painting (B. Bale, contemporary English), F. V. Storer.....\$15.00
- 8—Charles I and Henrietta Maria, with Prince Charles and Princess Mary (Bernard Baron, 1700-76), Dr. B. Caldwell.....\$50.00
- 9—Sunset, Isle of Wight (George Barrett, 1728-81), M. Haworth.....\$25.00
- 10—Classic Ruins (George Barrett, Dr. B. Caldwell.....\$25.00
- 11—Still Life (Marie Bartholomew, temporary French), Barnett J. Kiar.....\$65.00
- 12—One Fine Morning (1911) (Max Beerbaum, 1872), Gabriel Wells.....\$70.00
- 13—Henry John Rogers, Reminiscence (1784-85), Dr. B. Caldwell.....\$40.00
- 14—Matthias Prior (George Hertz, 1770-1855), J. B. Wilbank.....\$125.00
- 15—Sir William Beechey (Henry Pierce Bowe), Karl Freund.....\$100.00

- 16—Sir Godfrey Kneller (Henry Pierce Bowe), D. E. Wheeler.....\$100.00
- 17—Sir John Reynolds (Henry Pierce Bowe), W. H. Woodin.....\$150.00
- 18—Rouen From the Seine (Richard Fackes Bonington, 1801-1828), F. A. Park.....\$210.00
- 19—Mr. Ralph Noddy's first visit to his poor relations (1858) (Hablot Knight Browne (Phiz 1815-1882), W. H. Woodin.....\$150.00
- 20—Fat and his dog.....\$50.00
- 21—Drawing from the engraved title-page of "Martin Chuzzlewit" (Hablot Knight Browne), W. H. Woodin.....\$475.00
- 22—Frontispiece sketch and six finished drawings entitled, "Norfolk Howard's ride to the row" (Hablot Knight Browne), W. H. Woodin.....\$475.00
- 23—Portrait of John Philip Curran (Irish orator and judge) (Adam Buck, 1739-1833), M. P. Wyckess.....\$125.00
- 24—Helms (Mrs. woman), Dr. B. Caldwell.....\$25.00
- 25—A Riverside Landscape (J. Burck, 17th century), R. L. Fowler.....\$110.00
- 26—Landscape with cattle and peasants (J. Burck), R. Ederheimer.....\$50.00
- 27—A mountain landscape with cattle (J. Burck), R. L. Fowler.....\$120.00
- 28—Polar Bear (Sir Edward Coleburn-Jones, Bart. R. A.), Karl Freund.....\$25.00

The following works of Sir Edward Coleburn-Jones, Bart. R. A., 1858-88, were disposed of:

- 29—Study of a girl's head, J. W. Barney.....\$70.00
- 30—Study of a young woman's head, F. A. Park.....\$110.00
- 31—The field of Boaz, Morris Hillcutt.....\$70.00
- 32—Study of a female figure, Scott Powles.....\$80.00
- 33—Study of a king in armor, Scott Powles.....\$35.00
- 34—Study of three young women, Walter Kohn.....\$35.00
- 35—The Meeting, F. V. Storer.....\$75.00
- 36—St. Michael, Dr. B. Caldwell.....\$45.00
- 37—Studies of angels, A. Bowman.....\$35.00
- 38—Two studies of male figures, J. W. Heves.....\$50.00
- 39—Two studies of hair, F. A. Park.....\$30.00
- 40—Five studies of hair, Scott Powles.....\$50.00
- 41—Two portrait studies of Miss May Miss, R. Ederheimer.....\$85.00
- 42—Four studies of head, Scott Powles.....\$70.00
- 43—Study for the head of fortune, Scott Powles.....\$55.00
- 44—Study for Perseus, Walter Kohn.....\$35.00
- 45—Six intaglio designs, Walter Kohn.....\$30.00
- 46—Two studies for Cophetua, L. Lawlor.....\$40.00
- 47—Study of a male figure, Dr. B. Caldwell.....\$25.00
- 48—Study of a wing, Mrs. E. J. McVoy.....\$25.00
- 49—Study for briar rose, H. W. Yudin.....\$50.00
- 50—Head of a man, L. Lawlor.....\$55.00
- 51—Study of a woman, L. Lawlor.....\$55.00
- 52—Study of a woman, L. Lawlor.....\$55.00
- 53—Study of a woman, L. Lawlor.....\$55.00
- 54—Study of a woman, L. Lawlor.....\$55.00
- 55—Study for Perseus, Scott Powles.....\$45.00
- 56—Study of a woman, L. Lawlor.....\$45.00
- 57—Wood Nymphs, Barnett J. Kiar.....\$30.00
- 58—Two studies for the self, F. A. Park.....\$60.00
- 59—Three studies for the car of love, L. Lawlor.....\$70.00
- 60—St. Michael, Rosenbach Company.....\$25.00
- 61—St. Paul preaching at Athens, Mrs. E. J. McVoy.....\$70.00
- 62—Washing Day at Carcassonne (W. Burn-Murdoch, English, contemporary English), M. P. Wyckess.....\$35.00
- 63—Clearing Stones out of the Crede (W. G. Burn-Murdoch), M. P. Wyckess.....\$15.00
- 64—Pleasantly Circus (1923), L. Dutchess, Contemporary English.....\$25.00
- 65—May Day Offerings (1881), G. M. Robinson.....\$25.00
- 66—May Day Offerings (1881), G. M. Robinson.....\$25.00
- 67—Three Head Drawings (1881), G. M. Robinson.....\$60.00
- 68—The Village Fete (Jacques-Louis David, 1748-1828), W. H. Woodin.....\$100.00
- 69—Starting for the Wars (George Easterman, 1800-1855), Miss N. Bower.....\$70.00
- 70—The Armory (George Easterman, Dr. B. Caldwell.....\$60.00
- 71—Off the Nose (G. Chambers, 1856-1900), F. V. Storer.....\$35.00
- 72—Still Life (Henri Julien Chappuy, French Contemporary), E. E. Collins, agent.....\$80.00
- 73—Still Life (Henri Julien Chappuy), Barnett J. Kiar.....\$50.00
- 74—Still Life (Henri Julien Chappuy), Walter Grant, agent.....\$50.00
- 75—Still Life (Henri Julien Chappuy), A. Bowman.....\$40.00
- 76—A Moorland (Thomas Girtin, 1800-27), A. J. Martin.....\$100.00
- 77—Seashore with cliffs (Thomas Girtin), M. P. Wyckess.....\$50.00
- 78—Salisbury Cathedral (John Constable, M. A., 1776-1837), Andrew Smith.....\$100.00
- 79—Salisbury Cathedral (John Constable), Andrew Smith.....\$300.00
- 80—The Close of Salisbury (John Constable), Andrew Smith.....\$200.00
- 81—Pouching (John Constable), J. B. Wilbank.....\$100.00
- 82—A Lough, Brighton Beach, 1824 (John Constable), Barnett J. Kiar.....\$50.00
- 83—Landscape (John Constable, Morris Hillcutt.....\$85.00
- 84—Brighton Beach, 1824 (John Constable), Barnett J. Kiar.....\$50.00
- 85—Harrow, from the fields at Child's Hill (John Constable), M. P. Wyckess.....\$80.00

- 86—Hill (John Constable), M. Knodler.....\$80.00
- 87—Old Farm from Dymond Downs (John Constable), R. A. Court.....\$50.00
- 88—Elstree and Near Goring (John Constable), R. A. Court.....\$100.00
- 89—Roses (Gauls, Contemporary French), W. H. Woodin.....\$50.00
- 90—Haystacks in France (Matthew Ridley Corbet, English, 1800-1902), Dr. B. Caldwell.....\$20.00
- 91—Portrait of Mrs. Delany (Richard Cosway, 1742-1821), Andrew Smith.....\$700.00
- 92—Portrait of Mrs. Delany (Richard Cosway), F. V. Storer.....\$400.00
- 93—Portrait of Mrs. Delany (Richard Cosway), F. V. Storer.....\$400.00
- 94—A View of a Gravel Pit (John Constable), F. A. Park.....\$100.00
- 95—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 96—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 97—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 98—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
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- 134—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 135—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 136—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 137—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 138—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 139—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00
- 140—Landscape with figures (John Sell Cotman), M. Haworth.....\$125.00

**HUNTINGTON RUGS
SELL FOR \$52,235**Highest Price Is \$5,000 for a
Kirman Lahver at Anderson
Gallery Sale.

Oriental rugs from the C. P. Huntington house, 2 East Fifty-seventh Street, ordered sold by his son, Archer M. Huntington, brought \$52,235 at the Anderson Galleries yesterday afternoon.

A Kirman Lahver rug from Persia, 22 by 14½ feet, was bid by J. R. Halsey for \$5,000, the highest price. It has cone-shaped cyrenes alternating with other shrubs in mulberry-red and pale green, outlined with black on an ivory-white ground. It has seven borders.

Two rugs sold for \$3,900 each; one a Kurdistan Souj Bulak rug, 26 by nearly 12 feet, was purchased by E. Lavence Hunt. The center field has a Kuba design, palmette flowers and eight inscriptions in red, yellow and greens on an indigo-blue field amid arabesque leaves and small floral motifs. The other, a large Kirman, 43½ feet by almost 19 feet, went to H. Kasab. The ground is plain mulberry-red with a large medallion in the center and the corners matching.

G. B. Minassian bid in four rugs ranging from \$2,000 to \$2,220 each. One a Kirman rug with a pale lemon-yellow field divided into squares occupied by three designs, divided in turn into groups of four squares each by broad bands. It is decorated by floral rosettes and cartouches, with floral Talik inscriptions, and has seven borders. It brought \$2,220. Mr. Minassian paid \$1,000 each for a small Kashan silk rug with a field shading from pale golden tones to an olive-brown, with repeated designs of arabesque flowers. The other, much larger Persian silk rug, has a large central cartouche and elaborate corner motifs decorated with dull vermillion arabesques on an olive-brown ground. For another silk rug, a Kashan, having a Mina Khani design in pastel hues on its center field, he paid \$1,000. Costlydian & Co., Inc., bid in a large Khorasan rug with repeated designs of shrubs in vermillion, light blue and greens on indigo blue for \$2,100. Whitbread & Ulmer paid \$2,000 for a Lahore rug of Iapahan design of rich and mellow colorings. Large palmette flowers are attached to spiral scrolls and mingled with Chinese cloud bands on a deep red field. B. T. Young paid \$2,000 for a large meshed rug from Northeastern Persia. The dull vermillion field has floral patterns and four borders. He also paid \$1,000 for a Fereghan rug of unusual design, rows of formal cashmere background, with five borders.

Miss H. Counihan, agent, paid \$1,950 for a seventeenth century Kuba rug from the Caucasus, with a vermillion ground adorned with rosettes, palmette flowers and arabesque leaves, and a mustard-yellow border with serrated leaf and petal patterns.

H. Kevorjian bid in a Kurdistan Bijar rug of close, heavy weave, for \$1,000. The field has a design of lozenges, caucasic light red with repeated floral motifs. A. S. Scoville paid \$1,000 for a large Sivas rug in subdued colors on a deep blue ground, the center field showing two types of repeated floral shrubs.



220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
NEW YORK TIMES

DRAWING BY HUET AUCTIONED FOR \$900

"Leda and the Swan" Brings
Top Price at Night's Sale of
Leverhulme Art.

TOTAL NOW IS \$1,228,573

Fielding's "Scarborough," a Water-
Color, Goes for \$700—Morland's
"Turnpike Gate" \$655.

The second sale of original drawings,
prints and water colors of the art col-
lection of the late Viscount Lever-
hulme, held last night at the Anderson
Galleries, realized \$12,540.50. The total
proceeds of the entire sale is now
\$1,228,573.50. Tonight's session will con-
clude the sale of Parts 6 and 7.

The high price last night was \$900,
which John W. Baxter paid for a pencil
and water color drawing by Jean Bap-
tiste Huet, "Leda and the Swan."
Anthony Vandike Copley Fielding's
water color, "Scarborough," went to
Arthur Ackermann & Son, Inc., for
\$700. The same firm paid \$685 for
George Morland's "The Turnpike
Gate," a mezzotint printed in colors;
\$425 for a baronial interior by Joseph
Nash, and \$310 for another Nash water
color, depicting the long gallery at
Lanhydrock, Cornwall, one of the series
of the artist's "Mansions of England
in the Olden Times."

List of Objects Sold.

The list of objects sold yesterday,
the catalogue number, description, the
buyer and the price paid follows:

141—Westminster Abbey (T. Baffles Davison, contemporary English). Governor Alvan T. Fuller.....	55.00
142—Landscapes and ships (T. Baf- fles Davison). Tevis Whitney Jr.	15.00
143—Landscapes (T. Baffles Davi- son). M. F. Pickard.....	37.50
144—Landscapes (T. Baffles Davi- son). William A. Barber.....	10.00
145—Landscapes (T. Baffles Davi- son). William A. Barber.....	10.00
146—A study of trees in October (Henry Co. Davison). 1811-1850.....	60.00
147—London from Greenwich (Henry Co. Davison). 1811-1850.....	60.00
148—Landscapes (T. Baffles Davi- son). Richard Haworth.....	320.00
149—A village scene with cottages and kiss (Peter de Wit, Barnett J. Klar.....	115.00
150—A road scene with cottages (Peter de Wit). Governor Alvan T. Fuller.....	75.00
151—The magic crystal (Peter Dick- son, P. R. A.). Contemporary English. W. Grant, agent.....	210.00
152—Cathedral interior (George Hay- dock Dodgson, 1811-1850). Freund.....	22.50
153—The ferry (George H. Dodgson). Barnett J. Klar.....	55.00
154—Miss Andrews as Cupid (John Downman, A. R. A., 1750-1824). Barnett J. Klar.....	180.00
155—Portrait of a young lady (John Downman). J. J. Nisus.....	170.00
156—Portrait of a young girl (John Downman). L. L. R. A. 1750-1824. Barnett J. Klar.....	300.00
157—Portrait of a lady with powdered hair (John Downman). H. D. Cheever.....	350.00
158—Portrait of Miss Storace, noted singer (John Downman). H. D. Cheever.....	250.00
159—Portrait of a young woman in a mob-cap (John Downman). J. B. Tates.....	190.00
160—A lady in water color and a mob-cap (John Downman). A. A. Hammerschlag.....	85.00

210—Where Ignorance Is Bliss, "Tis Silly to be Wise (John Leech). J. A. Martin.....	13.00
211—A Brilliant Idea (John Leech). Bronson Winthrop.....	35.00
212—Donkey Racing (John Leech). A. Martin.....	12.50
213—On the Sands at Sunset (John Leech). Bronson Winthrop.....	10.00
214—A Reflection (John Leech). J. M. Kerigan.....	55.00
215—A Great Library (John Leech, 1817- 64). Bronson Winthrop.....	70.00
216—The March of Speculation (John Leech, 1817-64). J. A. Martin.....	50.00
217—Ophelia (attributed to John Leech, 1817-64). Barnett J. Klar.....	25.00
218—Le Labourage (Plowing) (Alphonse Legros, 1857-1911). E. H. Wain- wright & Co.....	323.00
219—Portrait of Lord Leighton (Al- phonse Legros, 1857-1911). Scott & Fowles.....	100.00
220—Portrait of George Frederick Watts, R. A. (Alphonse Legros, 1857-1911). Knowles.....	235.00
221—(a) View of the Isle of Wight (William Leighton Lettich, R. L. Scottish, 1804-1880); (b) Minis- ture Landscapes With Figures (French school, eighteenth cen- tury). Miss E. Wetmore.....	65.00
222—La Moisson (Harvest Time) (Leon Augustin, 1780-1850). Contem- porary French. E. F. Collins, agent.....	375.00
223—Fauconnet de Polignac (Leon Augustin, Hermite). E. F. Collins, agent.....	425.00
224—Interior of a Cottage (Leon Augustin, Hermite). E. F. Collins.....	200.00
225—Off Guard (Sir James D. Linton, P. R. A., contemporary English). Charles W. Luke.....	50.00
226—Lady With a Spinning Wheel (Sir James D. Linton, P. R. A.). Charles W. Luke.....	25.00
227—The Reverts (Sir James D. Linton, P. R. A.). Charles W. Luke.....	25.00
228—Mercery Lane, Canterbury (Mabel Lipcomb, contemporary English). A. A. Hammerschlag.....	15.00
229—The Arabian Nights (Elyse Leed, contemporary English). C. W. Krausnaar.....	120.00
230—The Siesta (Elyse Leed, contem- porary English). C. W. Krausnaar.....	10.00
231—Spring, Summer and Autumn (con- temporary English). Barnett J. Klar.....	15.00
232—Alpine Stream (James MacWhirter, contemporary Scottish). R. A. A. 1820-1895.....	10.00
233—Edwin and Angelina (Henry Stacy Marks, 1828-1895). Barnett J. Klar.....	30.00
234—Dorothy and Joan (Henry Stacy Marks, 1828-1895). Barnett J. Klar.....	17.50
235—Royal Procession in the Seven- teenth Century (Sir John Everett Millais, P. R. A., 1829-1895). J. A. Martin.....	55.00
236—Mary Queen of Scots (Sir John Everett Millais, P. R. A., 1829- 1895). Kennedy & Co.....	150.00
237—The Romans Carrying Off the Sabine Women (Sir John Ever- ett Millais, 1829-1895). Morris Fabman.....	75.00
238—The Turnpike Gate (George Mor- land, 1763-1804). Arthur Ack- ermann & Son, Inc.....	655.00
239—The Farmer's Visit to His Married Daughter in Town; the Visit Re- turned to the Country (George Morland, 1763-1804). J. A. Mar- tin.....	22.50
240—Head of a soldier (George Mor- land, 1763-1804). Miss Edith Wetmore.....	215.00
241—The Farmer's Family (George Morland, 1763-1804). Barnett J. Klar.....	55.00
242—Stornoway Harbor (Sir David Wil- kie, P. R. A., contemporary Scottish). Karl Freund.....	30.00
243—By the Lake Side (Sir David Wil- kie, P. R. A., contemporary Scottish). Karl Freund.....	40.00
244—The Long Gallery, Lanhydrock, Cornwall (Joseph Nash, 1815- 1878). Arthur Ackermann & Son, Inc.....	310.00
245—The Great Beclamburgh (Charles Joseph Nash 1812-1878). W. Luke.....	100.00
246—The Interior (Joseph Nash, 1812-1878). Arthur Ackermann & Son, Inc.....	425.00
247—Study of a Lady Seated (Gilt Stearns Newton, 1784-1839). Miss Edith Wetmore.....	150
248—Autumn Festival (Gilt Stearns Newton, 1784-1839). L. Lawlor.....	250.00

HUNTINGTON PORCELAIN NETS \$7,366 AT SALE

Second Auction of Glassware Will
Be This Afternoon at An-
derson Galleries.

The first of two sales at the Ander-
son Galleries yesterday of porcelains
from the Huntington house at Fifth
Avenue and Fifty-seventh Street, or-
dered sold by Archer M. Huntington,
brought \$7,366.50. The second sale is
this afternoon.

A Crown Derby dinner service, circa
1880, of 121 pieces, was bought by Bar-
net J. Klar for \$750, who also bid
in a Sèvres garniture, circa 1780, two
vases 23½ inches tall and a jardiniere
of 16 inches, with gros-bleu ground,
painted in panels with figures and
landscapes, and ormolu-mounted.

Leo Elwyn & Co. paid \$400 for a
pair of 39-inch Crown Derby vases,
ruby colored, urn-shaped and dec-
orated in gold and paintings of
mythological subjects. They also
bought two urn-shaped Minton vases
about 22 inches tall for \$340. For two
other somewhat similar Minton vases
15½ inches tall they paid \$275. Elwyn
& Co. also paid \$180 each for two old
Viennese vases, circa 1700, and for a
third Vienna vase of potche shape in
red and gold, painted with classical fig-
ures. E. F. Collins, agent, paid \$150
for a Meissen group of Bacchus and
Diana, circa 1765. Henry Symons,
Inc. paid \$150 for a Meissen group,
Cupid and Mars, circa 1765. J. W.
Baxter bid in two important Meissen
figures in the Chinese fashion, circa
1750, the woman's figure for \$165 and
the man for \$200. J. L. Hawthorne
paid \$210 for two turquoise-blue Min-
ton jardinières, 6 inches high, with
gold and perle ground, having shaped
panels reserved in white and outlined
with gold filled with painted flowers
and fruit. J. D. Williamson paid \$180
for a Rockingham tea service, fifty-
one pieces, with ruby ground and
finely painted landscapes, circa 1800.
This afternoon Leeds ware will be
offered, including two potche shaped
vases in cream glaze.

TO OPEN CARNEGIE EXHIBIT.

Reception Tomorrow Evening at
Grand Central Art Galleries.

The Grand Central Art Galleries, 5
Vanderbilt Avenue, have issued invita-
tions to a reception tomorrow evening
inaugurating the Carnegie Interna-
tional Exhibition. The committee of
patrons includes Mr. and Mrs. J. J.
Agar, Mr. and Mrs. Irving T. Bush,
Miss Mabel Choate, Walter L. Clark,
Francis Crowninshield, Mrs. W. Say-
ard Cutting, Mr. and Mrs. W. A. De-
lano, Mr. and Mrs. C. H. Dodge, Mrs.
E. H. Harriman, Mr. and Mrs. Otto
E. Kahn, Mrs. Ripley Hitchcock, Mr.
Freut, Mr. and Mrs. Herbert Satterlee,
Mrs. R. V. C. Vanderbilt and Mr. and
Mrs. Henry White.

This is the first time that the Car-
negie International Exhibition has ever
been held outside of Pittsburgh, and as
it is an important annual event in the
art world, it is expected that the at-
tendance will reach a record figure be-
fore the exhibition closes, April 20.

161—Bedtime (Antoine Watteau, 1684-1721). Maurice Sandler.....	45.00
162—Study of two nude women (W. Eaton, R. A., 1837-1895). Karl Freund.....	140.00
163—Scarborough (Anthony Vandike Copley Fielding, 1781-1858). Ar- thur Ackermann & Son, Inc.....	700.00
164—Eleven pen and ink studies (John Flaxan, 1765-1820). W. Grant.....	40.00
165—The day of judgment (John Flax- an). J. A. Martin.....	80.00
166—Studies for "Leda and the Swan" (John Flaxan). Nellie Bower.....	80.00
167—Thirteen pen and ink sketches (John Flaxan). J. B. Yates.....	60.00
168—Katie the Queen of Cyprus (Ele- nor Fortescue-Brickdale, A. R. Nash, contemporary English). W. Grant, agent.....	50.00
169—The darling awake and the darling sleep (Samuel Freeman, 1773-1857). W. W. Hoffman.....	120.00
170—Three Girls in a Garden (Annie French, Contemporary English). F. A. Park.....	55.00
171—The Scents of Roses (Annie French). Barnett J. Klar.....	25.00
172—The Spirit of the Rose (Annie French). Barnett J. Klar.....	25.00
173—A Valley Scene (Thomas Gains- borough, 1727-1788). Scott & Fowles.....	225.00
174—Cattle (Thomas Gainsborough). Thomas Gainsborough.....	35.00
175—A Market Cart on a Country Road (Thomas Gainsborough). W. W. Hoffman.....	65.00
176—Marquess of Chomondouville (Annie French, 1720-1805). W. Grant, agent.....	340.00
177—A River (Annie French, 1720- 1805). Richard Haworth.....	100.00
178—River Scene, Showing Village in the Distance (Thomas Girtlin). Richard Haworth.....	125.00
179—Landscapes With Groups of Trees (Thomas Girtlin). Travis Whit- ney Jr.....	55.00
180—Ch. (Annie French, 1720-1805). Freund.....	25.00
181—Machbeth's soliloquy: "The Path of Glory" (The Landscapes). Contemporary English. George Andrew Smith.....	32.50
182—Charles (Annie French, 1720-1805). Freund.....	20.00
183—Study of a Nude Model (William Hamilton, 1751-1859). Miss E. Wetmore.....	10.00
184—Study of a Nude Model (William Hamilton, 1751-1859). Miss E. Wetmore.....	10.00
185—The Market (1887) (Travis Whit- ney Jr.). Maurice Sandler.....	8.00
186—Algers (Gertie Morgan, 1857-1935). Maurice Sandler.....	8.00
187—The Fiddlers (Gertie Morgan, 1857- 1935). Maurice Sandler.....	8.00
188—Blackfriars Bridge (circa 1820). (William Heath). W. W. Roper	55.00
189—Blackfriars Bridge (unknown circa 1820). F. A. Park.....	50.00
190—Blackfriars Bridge (Lithographs and Rough Sea Scenery and Ship at Anchor). (1850-1870). M. F. Pickard.....	37.50
191—Vedute (James Holland, 1793-1840). Haworth.....	125.00
192—Head of a Spanish Girl (William Pollock, English, 1834-1895). A. Hammerschlag.....	25.00
193—Leda and the Swan (Jean Bap- tiste Huet, 1713-1811). J. W. Baxter.....	900.00
194—Portrait of the Rev. Mr. Pennock (J. A. English, 1782-1810). A. L. Hunt.....	55.00
195—Study of a Man's Head (Antoine David, 1748-1805). Albert der Vannas.....	10.00
196—A Negro Boy (William Henry Hunt, Richard Freund.....	45.00
197—Unidentified (Antoine David, 1748- 1805). Mary E. Doyle.....	22.50
198—Unidentified (Antoine David, 1748- 1805). Mary E. Doyle.....	22.50
199—Unidentified (Antoine David, 1748- 1805). Mary E. Doyle.....	22.50
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209—Unidentified (Antoine David, 1748- 1805). Mary E. Doyle.....	22.50
210—Unidentified (Antoine David, 1748- 1805). Mary E. Doyle.....	22.50

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Tel. Chelsea 8860

THIS CLIPPING FROM

NEW YORK,
N. Y.
ART NEWS, THE

JAN 16 1926

NEW YORK AUCTIONS

G. K. G. BILLINGS COLLECTION
American Art Association.—The G. K. G. Billings collection of thirty-one paintings, evening of Jan. 8. Five hundred people were turned away from this sale while a capacity audience of fifteen hundred gave a total of \$401,300 for these masterpieces of the Barbizon school. This amount was the largest sum ever obtained in a single session including this number of paintings. A complete record follows:

- 1—A Halt in Wallachia, Adolph Schreyer; Clapp and Graham, \$4,500
- 2—The Retreat from the Storm, Millet; J. L. Bengulat, \$2,200
- 3—Le Mare aux Chenes, Diaz; J. L. Schultz, \$2,400
- 4—Chateau Thierry, Corot; M. Knoedler & Co., \$10,000
- 5—In the Forest of Fontainebleau; Jacques, P. Jacquet, \$4,100
- 6—Venice, Ziem; J. L. Schultz, \$6,400
- 7—La Route, Cazin; J. L. Schultz, \$9,500
- 8—Landscape with Fishermen; Dupre; W. W. Seaman, agent, \$12,500
- 9—Landscape with Lake and Ruin, Corot; W. W. Seaman, agent, \$11,500
- 10—La Saulaie, Daubigny; J. L. Schultz, \$12,500
- 11—Le Lac-Effet de Matin, Corot; O. W. Peabody, \$21,500
- 12—Arleux-Paluel—Le Vieux Pont de Briques, Corot; Herbert Smith, \$12,500
- 13—Under the Willows, Willem Maris; O. W. Peabody, \$8,500
- 14—Le Cavalier dans la Campagne, Corot; Clapp and Graham, \$30,000
- 15—Bosquet d'Arbres, Rousseau; A. Rudert, agent, \$25,000
- 16—Lake Nemi, Corot; James M. Hill, \$15,000
- 17—The Haystacks, Millet; Thomas Williams, \$26,000
- 18—La Charrette de Gres, Corot; O. W. Peabody, \$27,000
- 19—Les Baigneuses des Isles Borromees, Corot; Col. James Elverson, \$50,500
- 20—The Willow Tree, Crane; M. M. Knoedler & Co., \$47,000
- 21—Good Comrades, Israels; W. H. Henry, \$8,500
- 22—Le Parc aux Boeufs, Diaz; M. Knoedler & Co., \$8,000
- 23—La Charrette de Poin, Troyon; J. K. Ledy, \$16,500
- 24—Le Teverone, Souvenir d'Italie, Harpignies; D. T. Williams, \$5,500
- 25—Gleaners, Pres des Meules, Lhermitte; E. F. Albee, \$5,000
- 26—Interior at Scheveningen, Blommers; Harmon S. August, \$1,900
- 27—Holland Meadows, Mauve; W. H. Henry, \$4,300
- 28—Kiosques des Eaux Douces, Ziem; M. Knoedler & Co., \$2,500
- 29—Bulgarian Smugglers, Schreyer; Wm. W. McLaughlin, \$3,900
- 30—Returning From Market, Van Marcke; J. W. Richardson, \$2,200
- 31—A Calm on the Scheldt, Clays; Clapp and Graham, \$4,400

SENATOR CLARK PAINTINGS

American Art Association.—The Senator William A. Clark collection of paintings, sold at the Hotel Plaza, January 11 and 12. Total of first session, \$32,520. The more important items of the first session:

- 9—Haying Time, Birket Foster; John Levy Galleries, \$525
- 13—Skating, Jongkind; Knoedler, \$550
- 20—Review, Fromentin; James N. Hill, \$300
- 21—The Milkmaid, Dupre; J. L. Schultz, \$325
- 22—Landscape and Figures, Troyon; Clapp and Graham, \$975
- 23—The Avenue, Mauve; C. W. Kraushaar, \$500
- 25—Summer Landscape, Wyant; H. F. Dawson Co., \$3,600
- 26—On the Lowlands, Murphy; Clapp and Graham, \$1,075
- 27—Autumn Landscape, Inness; David Roberts, \$675
- 29—View of Paris, E. Lepine; Knoedler, \$1,650
- 30—River Reflections, Frits Thaulow; George L. Warner, \$2,300
- 31—Toward His Cottage Home, Blau; R. H. Lorenz, agent, \$2,000
- 38—The Majesty of the Oaks, William Keith; John Levy Galleries, \$1,200
- 39—Deer Woods Near Lake Onondia, Bierstadt; R. H. Lorenz, agent, \$1,100
- 41—Christmas Eve, Church of Amerer; Spain, Jose y Gil Benlirare; R. H. Lorenz, agent, \$1,200
- 42—Horsemen under the Walls, Decamps; James N. Hill, \$975
- 54—Fivtych after Heurik de Bles, R. H. Lorenz, agent, \$1,450

The second session of the picture sale brought the total to \$202,920. The more important items in the second session:

Le Gouter, Breton; M. Knoedler & Co., \$8,500
Harvesting the Poppies, Breton; M. Knoedler & Co., \$8,500
La Fin du Travail, Breton; R. H. Lorenz, agent, \$12,500
Morning on the Oise, Daubigny; Howard Young Galleries, \$15,000
Elizabeth Keene, Sir William Beechey; M. Birnbaum, \$10,200
Flatford Mills, Suffolk, John Constable; R. H. Lorenz, agent, \$10,600
Landscape and Figure, Gainsborough; R. H. Lorenz, agent, \$10,500

JOHN L. BLACK FURNITURE

American Art Association.—The John L. Black collection of Colonial furniture, decorations, rugs and Sheffield plate, January 9. Total, \$37,652.50. The highest priced items:

- 64—Mahogany wing chair, American, Chippendale period; I Sack, \$950
- 73—Mahogany console table, American, Chippendale period; W. W. Seaman, agent, \$2,350
- 84—Three Philadelphia carved mahogany side chairs, Chippendale period; James Kearns, \$1,575
- 86—Pair grained curly maple side chairs, XVIIIth century American; Margolis Shop, \$1,620
- 92—Pair Philadelphia carved mahogany side chairs, Chippendale period; Margolis Shop, \$850
- 105—Mahogany armchair, English, Chippendale period; James Kearns, \$775
- 146—Set of 12 Adam mahogany dining room chairs, American, XVIIIth century; S. J. Tiernan, \$3,480
- 147—Philadelphia carved walnut writing table, Queen Anne period; Margolis Shop, \$1,600
- 150—Philadelphia carved mahogany side table, Chippendale period; L. B. Holwell, \$1,400
- 152—Philadelphia mahogany tripod table, Chippendale period; Collins and Collins, \$1,000
- 161—Pennsylvania walnut highboy, Queen Anne period; I Sack, \$1,700
- 168—Philadelphia mahogany sofa, Chippendale period; L. B. Holwell, \$1,150
- 169—Philadelphia mahogany highboy, Chippendale period; W. H. Taylor, \$1,150
- 170—Philadelphia carved walnut highboy, Queen Anne period; W. W. Seaman, agent, \$2,000
- 175—Mahogany sideboard, American, Sheraton period; Ginsberg and Levy, \$800
- 181—Baltimore carved mahogany breakfast bookcase, Chippendale period; Charles K. Morson, \$1,400
- 183—Philadelphia carved mahogany secretary bookcase, Chippendale period; Margolis Shop, \$900
- 186—Baltimore carved mahogany secretary bookcase, Hepplewhite period; I. Sack, \$1,550

THIS CLIPPING FROM
N. Y. WORLD

JAN 9 - 1926

BILLINGS ART SALE BRINGS IN \$401,300

Thirty-One Paintings by Noted
Masters Knocked Down to
Spirited Bidders

COL. ELVERSON TOP BUYER

Quaker City Editor Pays \$50,-
500 for Corot Canvas

A shining mark was set up in art auction records last night when thirty-one paintings which C. K. G. Billings bought for Tryon Hall, when he occupied that slightly residence in Fort Washington Avenue, brought a total of \$401,300 under the hammer of Otto Bernet, in the American Art Galleries.

That total had never before been approached at any auction in this country for so small a collection. The sale was witnessed by an assembly that taxed the capacity of the big auditorium and gave the dramatic touch of applause to the numerous bidding contests for the most coveted of the offerings.

Col. James Elverson, owner of the Philadelphia Inquirer, had the distinction of paying top price of the sale, \$50,500, for a Corot, "Les Baigneuses des Isles Borromees." Old Cromie's "Willow Tree" went to M. Knoedler & Co. for \$47,000, second highest price. Prices from \$20,000 upward were distributed among several buyers. Following is the list:

"A Halt in Wallachia," by Adolph Schreyer, to Clapp & Graham, \$4,500.
"The Retreat from the Storm," by Jean Francois Millet, to J. L. Bengulat, \$2,200.
"Le Mare aux Chenes," by Diaz, to J. L. Schultz, \$2,400.
"Chateau Thierry," Corot, to M. Knoedler & Co., \$10,000.
"In the Forest of Fontainebleau," by Jacques, to P. Jackson Illges, \$4,100.
"Venice," by Felix Ziem, to J. L. Schultz, \$6,400.
"La Route," by Jean Charles Cazin, to J. L. Schultz, \$9,500.
"Landscape With Fishermen," by Dupre, to W. W. Seaman, agent, \$12,500.
"Landscape With Lake and Ruin," by Corot, to W. W. Seaman, agent, \$11,500.
"La Saulaie," by Daubigny, to J. L. Schultz, \$12,500.
"Le Lac-Effet de Matin," by Corot, to O. W. Peabody, \$21,500.
"Arleux-Paluel, le Vieux Pont de Briques," by Corot, to Herbert Smith, \$12,500.
"Under the Willows," by Willem Maris, to O. W. Peabody, \$8,500.
"Le Cavalier dans la Campagne," by Corot, to Clapp & Graham, \$30,000.
"Bosquet d'Arbres," by Rousseau, to A. Rudert, agent, \$25,000.
"Lake Nemi," by Corot, to James M. Hill, \$15,000.
"The Haystacks," by Millet, to Thomas Williams, \$26,000.
"La Charrette de Gres," by Corot, to O. W. Peabody, \$27,000.
"Les Baigneuses des Isles Borromees," by Corot, to James Elverson, \$50,500.
"The Willow Tree," by John (Old) Cromie, to M. Knoedler & Co., \$47,000.
"Good Comrades," by Josef Israels, to W. H. Henry, \$8,500.
"Le Parc aux Boeufs," by Diaz, to M. Knoedler & Co., \$8,000.
"La Charrette de Poin," by Constant Troyon, to J. K. Ledy, \$16,500.
"Le Teverone, Souvenir d'Italie," by Harpignies, to G. T. Williams, \$5,500.
"Gleaners, Free des Meules," by Lhermitte, to E. F. Albee, \$5,000.
"Interior at Scheveningen," by Blommers, to Harmon S. August, \$1,900.
"Holland Meadows," by Anton Mauve, to W. H. Henry, \$4,300.
"Kiosques des Eaux Douces," by Ziem, to M. Knoedler & Co., \$2,500.
"Bulgarian Smugglers," by Schreyer, to William W. McLaughlin, \$3,900.
"Returning From Market," by Emile Clays, to Clapp and Graham, \$4,400.

"Best by attest"

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THIS CLIPPING FROM

NEW YORK
EVE. WORLD

JAN 9 - 1928

BILLINGS ART SALE OF NOTED PAINTINGS BRINGS IN \$401,000

Col. Elverson, Philadelphia
Publisher, Pays \$50,000
for Corot Canvas

A shining mark was set up in art auction records last night when thirty-one paintings which C. K. G. Billings bought for Tryon Hall, when he occupied that slightly residence in Fort Washington Avenue, brought a total of \$401,300 under the hammer of Otto Bernet, in the American Art Galleries.

That total had never before been approached at any auction in this country for so small a collection. The sale was witnessed by an assembly that taxed the capacity of the big auditorium and gave the dramatic touch of applause to the numerous bidding contests for the most coveted of the offerings.

Col. James Elverson, owner of the Philadelphia Inquirer, had the distinction of paying top price of the sale, \$50,000, for a Corot, "Les Baigneuses des Iles Borromees." Old Crome's "Willow Tree" went to M. Knoedler & Co. for \$17,000, second highest price. Prices from \$20,000 upward were distributed among several buyers.

A RECOVERED CROME

For once in a way the tables are turned, and at the Independent Gallery, 7A, Grafton-street, there is to be seen until Friday a splendid example of the work of John Crome (1768-1821), recently purchased from the Billings sale, New York, and brought back to England on behalf of Mr. James Hardy, of Norwich. Painted in 1818, the same year as "The Poringland Oak" in the National Gallery, and a trifle larger—30 in. by 4 in. to be precise—"The Willow Tree" gives us a different side of Crome's genius; a diffused poetry, approaching Gainsborough, instead of the sculptural solidity, recalling Hobbema, of the famous "Oak." It is equally a "portrait of a tree," and might be called the feminine of the pair. The tree, unpolluted and in full foliage, stands at the bend of a lane where a little brook is crossed by a plank bridge, and a man on a white horse speaking to a woman gives scale to the tree and carries the eye to a low horizon under a high pearly sky of pink-flushed clouds. The mood of the picture is that of a serene afternoon in summer. Since it was sold by auction for \$8 after the death of Crome, the picture has had a chequered history, and it has been in America since 1898. Its recovery may be put down partly to the interest in the local school excited by the recent exhibition marking the Centenary of the Norwich Castle Museum, and Mr. Hardy has promised to make sure that it shall never leave the country again.

THIS CLIPPING FROM
N. Y. TIMES

JAN 9 - 1928

BILLINGS PAINTINGS SELL FOR \$401,300

Record Total for a Small Group
Realized at American Art
Association Auction.

CROWDS JAM GALLERIES

Colonel Elverson Pays Highest Price,
\$50,500, for Corot—Crome's
"Willow Tree" Brings \$47,000.

Thirty-one paintings from the C. K. G. Billings collection brought \$401,300 at auction at the American Art Galleries last night. The highest previous total for a small collection of twenty-nine in all, also sold by the American Art Association was \$352,000 in 1907.

It was also the greatest crush ever seen at the galleries. Upstairs and downstairs, and out into the corridors the crowd was packed solid. It was reported that two persons were slightly injured in the jam.

Colonel James Elverson of Philadelphia paid the highest price of the evening—\$50,500 for Corot's "Les Baigneuses des Iles Borromees." Looking against the light, the waters in gentle motion are marked by tree trunk shadows and near the centre of the stream two nude women bathers cling to the trunks. In the background at the lodges buildings on a hillside. The painting is a little over 31 by 22 inches.

Seven other Corots sold as follows: "Chateau Thierry," to Knoedler & Co. for \$10,000; "Landscape With Lake and Ruin," to W. W. Seaman, agent, for \$11,500; "La Lac-Effet de Matin," to O. W. Peabody for \$21,500; "Arleux-Pallu-Les Vaux Pont de Briques," to Herbert Smith for \$12,500; "Le Cavalier dans La Campagne," to Clapp & Graham for \$20,000; "Lake Nemi," to James N. Hill for \$13,000, and "La Charrette des Grea," to O. W. Peabody for \$27,000.

The second high price, \$47,000, was paid for the Crome painting, "The Willow Tree," by Knoedler & Co. At a previous sale it brought \$55,000. Anton Rudert, agent, paid \$25,000 for the Theodore Rousseau, "Bosquet d'Arbres," with notable slate-blue French skies.

"The Haystacks," by Millet, exhibited by him in Paris in 1887 as "L'Autonne," was sold first for \$23,500, but through some change was put up again, selling the second time to Thomas Williams for \$25,000, about half what it once brought. The sole Troyon, "La Charrette de Poin," sold for \$18,500 to J. K. Leidy.

The other prices ran lower and mounted by a hundred or two at a time, while on the Corots the bids leaped by five thousands. A Blommers—"Interior at Scheveningen"—brought \$1,000, the lowest price of the sale.

Cazin's "La Route" was sold to J. L. Shultz for \$3,500 and the same bidder paid \$6,400 for Ziem's Venice. Clapp & Graham bid in the best painting offered, Schreyer's "A Halt in Wallachia," for \$4,500, and also the last one listed, Clay's "A Calm on the Scheldt," for \$3,400.

Miller's "Retreat From the Storm" went to V. L. Bengualt for \$2,700. J. L. Shultz paid \$3,400 for Diaz's "La Mare aux Chenes," and P. Jackson Higgs bid in Jacques's "In the Forest of Fontainebleau" for \$1,000. Israel's "Good Comrades" brought \$8,000, going to W. H. Henry. Knoedler & Co. acquired Diaz's "Le Parc aux Bouis" for \$8,000 and Ziem's "Kiosques des eaux Douces" for \$2,500. D. T. Williams bid in Harpignies's "Le Taverne Souvenir d'Italie" for \$5,500. Lhermitte's "Gleaners Pres des Meules" brought \$5,000 and went to E. F. Albee. W. H. Henry paid \$4,500 for Anton Mauve's "Holland Meadows." William W. McLaughlin paid \$3,000 for Schreyer's "Bukarian Smugglers." Van Marcke's "Returning from Market" brought \$2,200, being acquired by J. W. Richardson.

THIS CLIPPING FROM
NEW YORK SUN

JAN 9 - 1928

\$401,000 FOR PICTURES

31 Paintings From Billings
Collection Go in Sale.

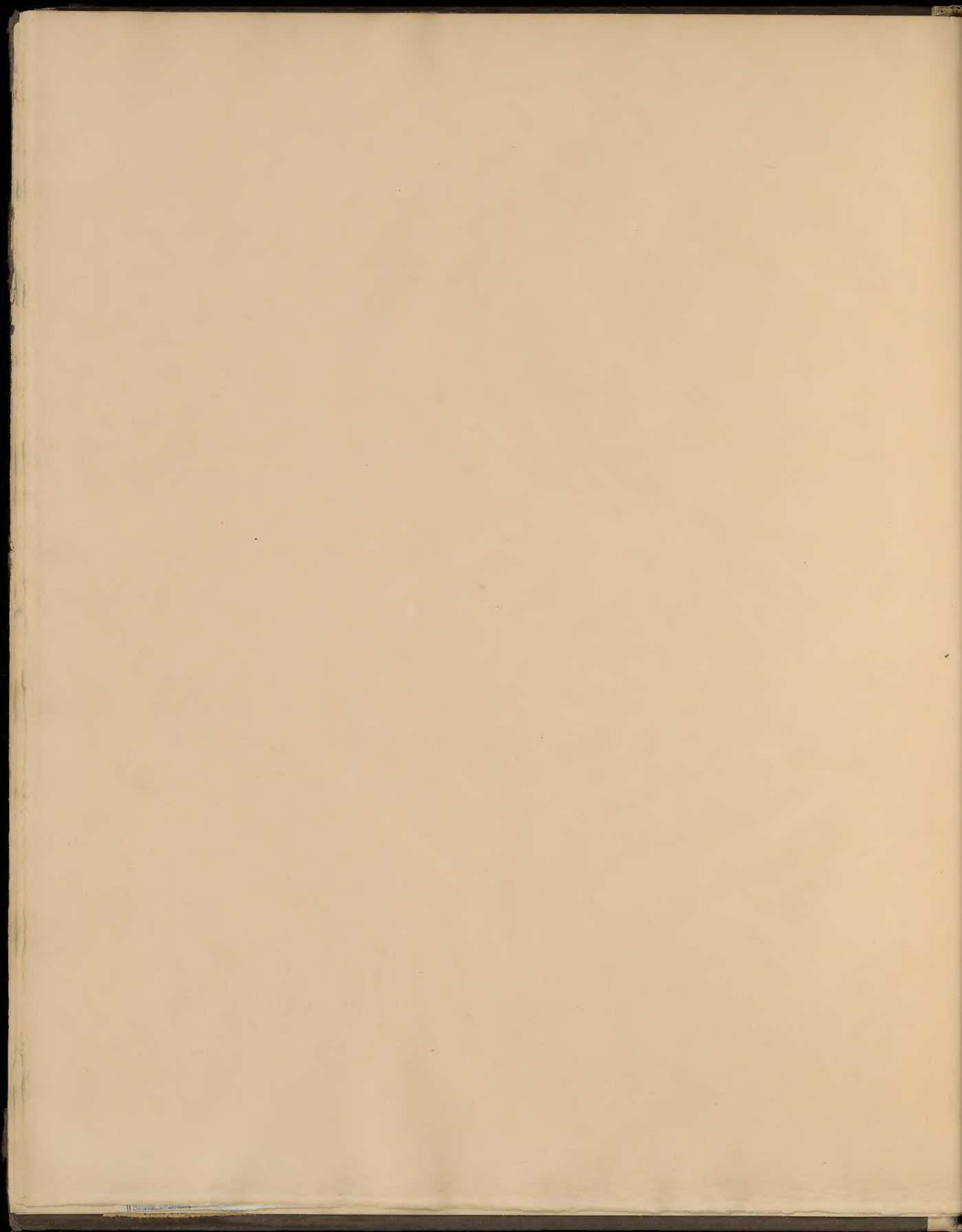
The sum of \$401,300 was realized last night by the sale at auction of thirty-one paintings from the C. K. G. Billings collection at the American Art Galleries. So great a "crowd" turned out for the sale that the resulting jam in the rooms and corridors caused slight injuries to two persons, it was reported.

Col. James Elverson of Philadelphia paid the highest price of the evening—\$50,500 for Corot's "Les Baigneuses des Iles Borromees."

The second high price, \$47,000, was paid for the Crome painting, "The Willow Tree," by Knoedler & Co. At a previous sale it brought \$55,000. Another painting that experienced a drop in price was "The Haystacks," by Millet. It went to Thomas Williams for \$25,000, about half what it once brought.

Seven Corots were sold as follows: "Chateau Thierry," to Knoedler & Co. for \$10,000; "Landscape With Lake and Ruin," to W. W. Seaman, agent, for \$11,500; "La Lac-Effet de Matin," to O. W. Peabody for \$21,500; "Arleux-Pallu-Les Vaux Pont de Briques," to Herbert Smith for \$12,500; "Le Cavalier dans La Campagne," to Clapp & Graham for \$20,000; "Lake Nemi," to James N. Hill for \$13,000, and "La Charrette des Grea," to O. W. Peabody for \$27,000.





FREE PUBLIC EXHIBITION

COMMENCING SATURDAY · JANUARY 2, 1926
AND CONTINUING UNTIL TIME OF SALE
WEEKDAYS FROM 9 A.M. TO 6 P.M. · SUNDAY
JANUARY 3 FROM 2 TO 5 P.M.

UNRESTRICTED PUBLIC SALE

FRIDAY EVENING, JANUARY 8, 1926
BEGINNING AT 8:30 O'CLOCK



EXHIBITION AND SALE AT THE
AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street · New York

Under the Management of the
AMERICAN ART ASSOCIATION · INC.

Sales Conducted by Messrs.
O · BERNET AND H · H · PARKE

THE HISTORY OF THE

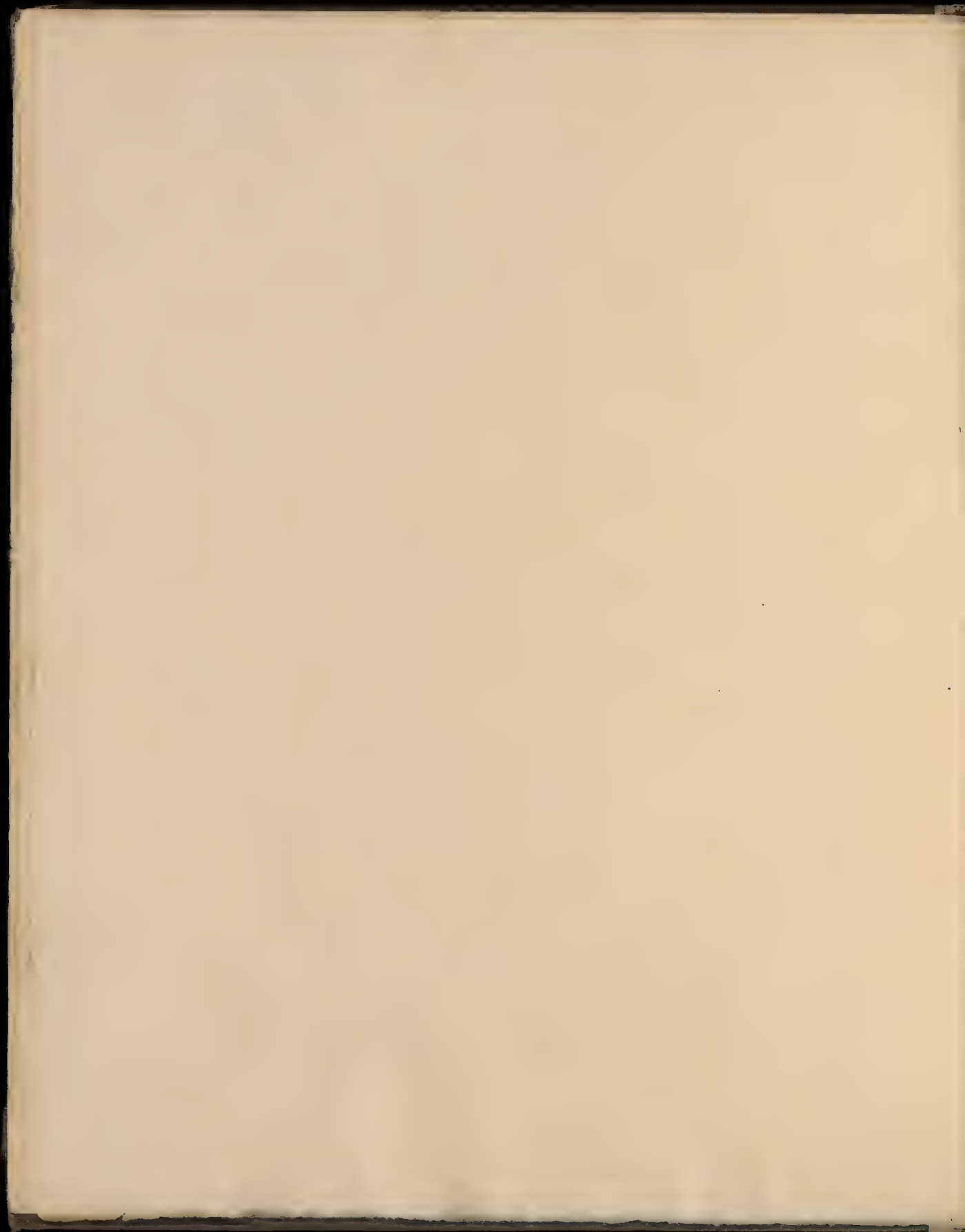
REIGN OF
HIS MOST EXCELLENT
MAYESTY
JAMES THE FIRST
OF GREAT BRITAIN

BY
JOHN BURNET
OF THE SOCIETY OF THE
SCHOOL OF DIVINITY
IN THE UNIVERSITY OF GLASGOW

IN TWO VOLUMES.
THE FIRST

CONTAINING
THE HISTORY OF HIS
MAYESTY'S REIGN
FROM 1603 TO 1625

NUMBER 326 OF FIVE HUNDRED COPIES

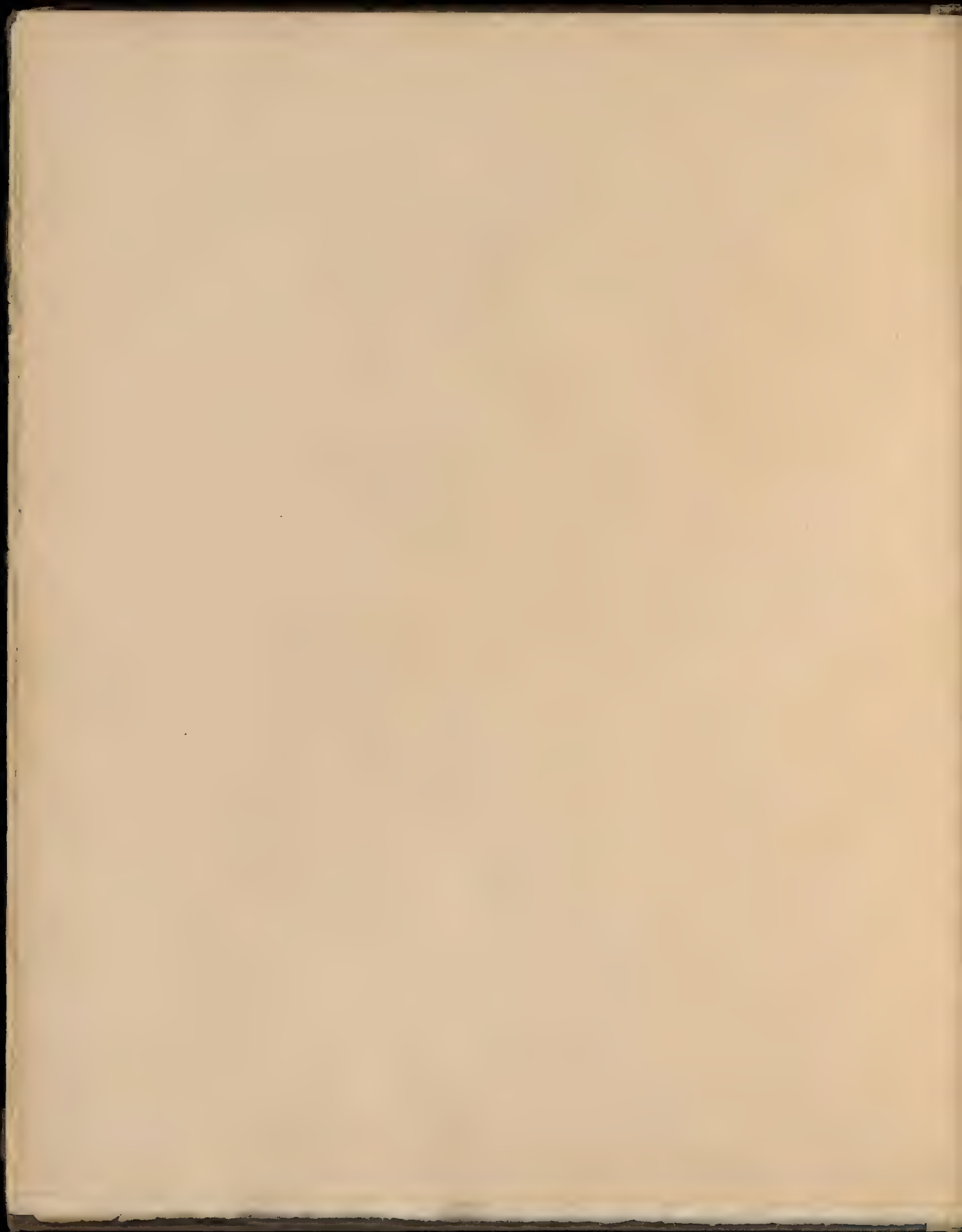


FAMOUS MASTERPIECES
OF THE FRENCH ~ DUTCH
AND ENGLISH SCHOOLS

THE COLLECTION OF
C · K · G · BILLINGS · ESQ.

*From Fort Tryon Hall
New York*

AMERICAN ART ASSOCIATION · INC.
New York · 1926



CONDITIONS OF SALE

I. REJECTION OF BIDS: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. THE BUYER: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. IDENTIFICATION AND DEPOSIT BY BUYER: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. RISK AFTER PURCHASE: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. DELIVERY OF PURCHASES: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. RECEIPTED BILLS: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. SHIPPING: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates

carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. GUARANTY: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. RECORDS: The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. BUYING ON ORDER: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

PRICED CATALOGUES: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.

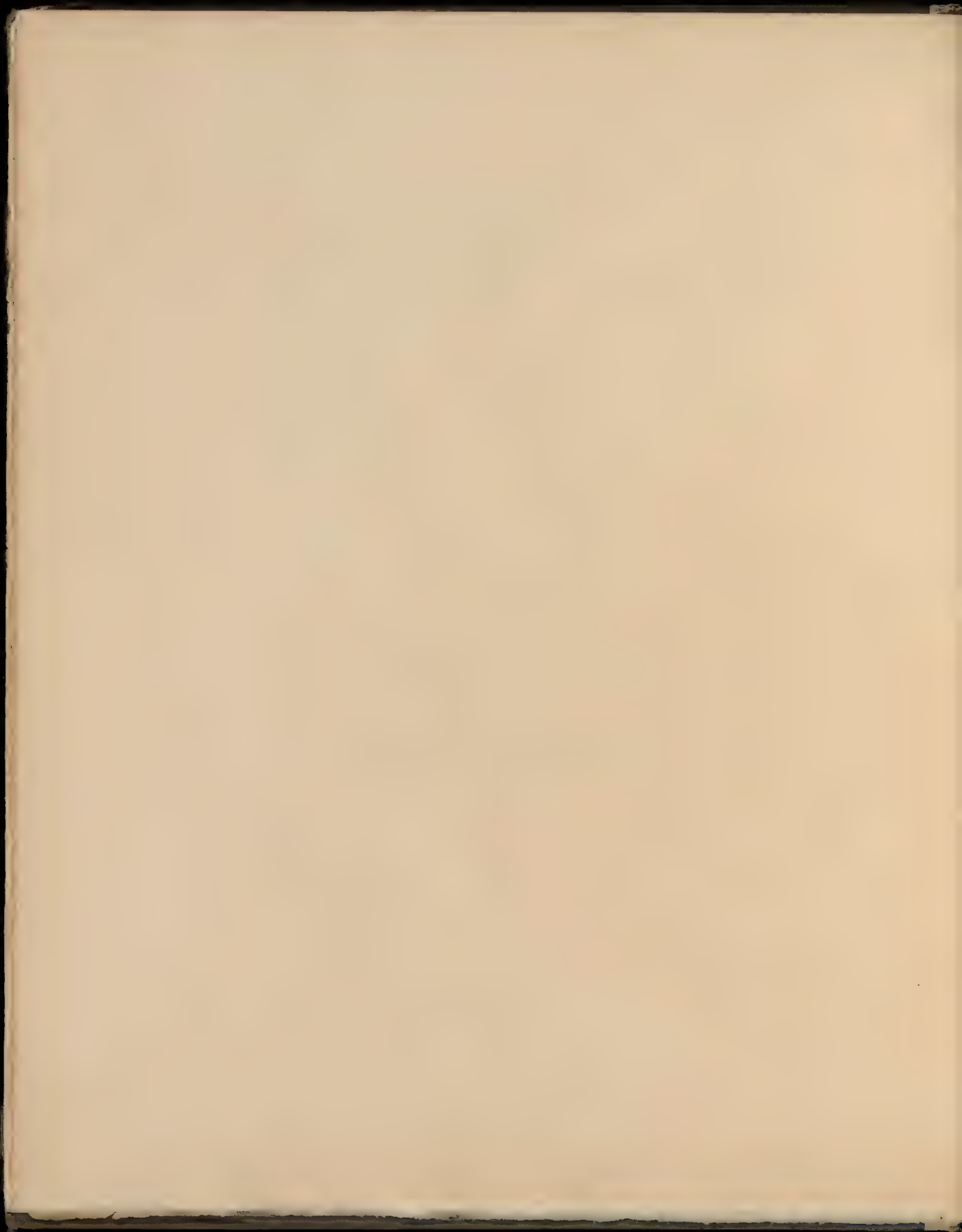
MANAGERS

OTTO BERNET

HIRAM H. PARKE

AUCTIONEERS

INTRODUCTION



A FOREWORD

IT has been a number of years since New York has been introduced to such a collection of masterpieces of French painting, with kindred paintings by the British landscapists, Dutch marine artists and cattle painters, as is the C. K. G. Billings collection now presented by the American Art Association for public competition. It is a fresh reminder of the days and evenings at the American Art Galleries in Madison Square, at Chickering Hall, at Mendelssohn Hall—both those renowned old halls have passed out of the city life—at the Waldorf Astoria, which exists today as the American Art Association exists, in life ever renewed, ever renewing. But there is a difference in that neither New Yorkers nor Americans in general will be so likely to have things their own way with this Billings sale, for more than ever New York has become the world's mart for the fine things of artistic production, and some of the Billings canvases are more likely to go abroad than to be retained here. The European collectors and dealers know them, and are keeping track of them.

These paintings from the princely estate which Mr. Billings established at Fort Tryon Hall, on Washington Heights—since purchased by Mr. John D. Rockefeller jr. and probably eventually to become park property of the city—together with a few more recent purchases by Mr. Billings, are to be offered at absolute unrestricted public sale because Mr. Billings has removed his home to California and finds even spacious bungalow life too confined in its surroundings, its housings, to afford areas for sympathetic contemplation of his masterpieces. He has therefore selected thirty-one of them, the cream and pride of his great collection, to be offered once again to the great assemblage of picture lovers who are ever on the alert for the finest examples of famous schools of painting.

One of the greatest and most sincere productions of "Old Crome," "The Willow Tree," from the M. C. D. Borden collection, is here. It was sought for the Crome Commemoration only four years ago, held at the painter's birthplace, Norwich, England, in memory of his death in 1821. The National Gallery, of London, loaned some of its treasures for the commemorative exhibit, and the Lord Mayor of Norwich, Mr. George Green, wrote Mr. Billings as "the fortunate possessor" of "one of Crome's most famous paintings" and asked that "The Willow Tree" be loaned for the same occasion.

Of eight great works by Corot three of the most celebrated are the "Lake Nemi" from the sensational sale of Twenty-one Masterpieces owned by the Philadelphia amateur the late H. S. Henry; "La Charrette de Grès" and "Les Baigneuses des Îles Borromées." Another of interest is "Château Thierry"—a view from the ramparts which Corot painted in 1863 and including the church steeple,

which the French master, Léon Lhermitte, told Mr. Roland Knoedler in 1920 was untouched by the Great War, adding that he remembered Corot painting the picture, as it was then he first made the acquaintance of "Père Corot."

Both these Corots, and others of the collection, are reproduced in the monumental publication on Corot's work by Alfred Robaut and Moreau-Nelaton. Moreover, the provenience of all of Mr. Billings' paintings is recorded in the catalogue, a record too seldom attained in these later days of haste and insufficient observation.

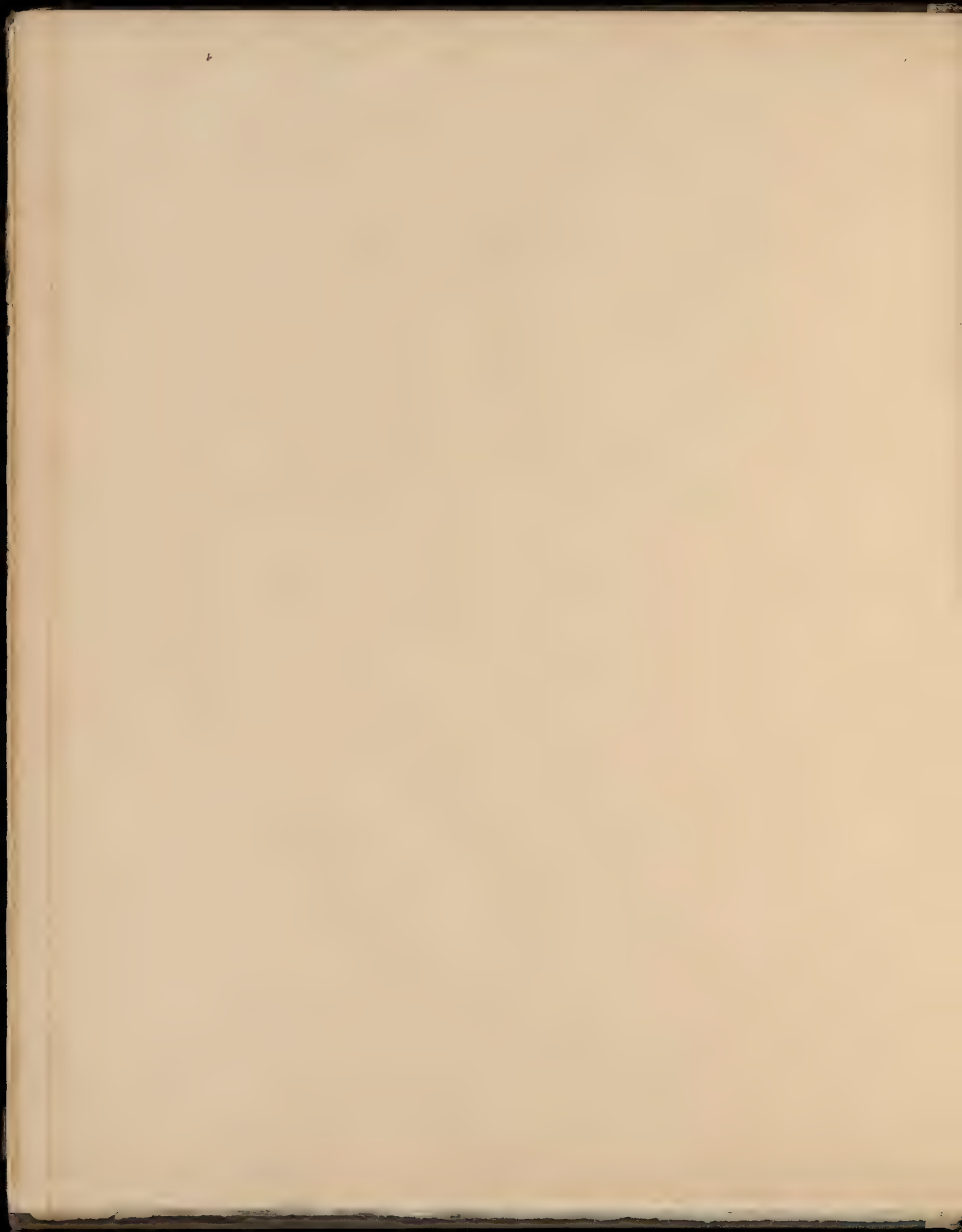
A noteworthy canvas, even in this notable collection, is a remarkably forceful Millet, "Haystacks," which, as the catalogue will show, has a particularly clear history from the time it left the artist's hands.

Not to be wearisome by repetition mention will only be made here of the outstanding "Gleaners, près des Meules," by Lhermitte; a wonderful Israëls, "Good Comrades," Millet's equally strong "Retreat from the Storm"; Rousseau's remarkable "Bosquet d'Arbres"; Daubigny's "La Saulaie"; Troyon's "La Charrette de Foin"; which with the other notable paintings will all repay study.

DANA H. CARROLL

NEW YORK, *November*, 1925

CATALOGUE



CATALOGUE NUMBER ONE

A HALT IN WALLACHIA

By ADOLPH SCHREYER

GERMAN: 1828—1899

ADOLPH SCHREYER

GERMAN: 1828—1899

A HALT IN WALLACHIA

Snow is scattered over the level country and glistens on the thatched roof of a cheerless hut which occupies the left of the foreground. Before the closed door, as if trying to open it, stands a Wallachian horseman, holding the bridle of his mount, a white horse, with greenish-blue saddle-cloth showing under the saddle's sheepskin covering. Just back of this horse is a black one with pack saddle; while a little to the right is the man's companion, still in the saddle, with his pack horse beside him. A little black dog is seated with his back to the spectator, watching the door. In the near distance on the right, seen through the misty atmosphere, appears a long, low-pitched roof with two wooden chimneys.

Height, 17½ inches; length, 30 inches

Signed at the lower left, AD. SCHREYER

Purchased from the late HERMANN SCHAUS

CATALOGUE NUMBER ONE





CATALOGUE NUMBER TWO

THE RETREAT FROM THE STORM

By JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

THE RETREAT FROM THE STORM

A peasant woman and her son, who have been in the forest gathering faggots, have been caught in the first fierce gusts of a wintry gale, and they fight their way homeward against the increasing blast. The mother supports the child, who is nearly exhausted in the struggle, by clutching his right arm at the elbow. With a sturdy stride the vigorous peasant woman bends her head to the gale, holding the faggots in her blue apron, tightly clasping the burden to her breast. Her red petticoat is swept across her knees, and a large white shawl enveloping her head floats far behind her in the wind. The light falls strongly upon the group from the left, bringing into vigorous relief the flesh and the wind-tossed drapery against a lowering sky and sombre landscape.

Height, 18 inches; width, 15 inches

Signed at the lower left, J. F. MILLET

Collection of M. SEYMORE, Paris

Collection of M. VARNIER, Rheims

Collection of the late H. S. HENRY, New York, 1907

CATALOGUE NUMBER TWO





CATALOGUE NUMBER THREE

LE MARE AUX CHÊNES

By *NARCISSE VIRGILE DIAZ DE LA PEÑA*

FRENCH: 1808—1876

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

LE MARE AUX CHÊNES

A landscape of dense foliage on the oak trees, and deep greens on the swampy lands of the foreground, which enclose a small pool that reflects the light among the encompassing shadows. In the background lies a sunlit field under a sky which discloses a shower cloud overhead. On the right, before the oak trees, a peasant woman in white and red bends to gather faggots, her figure catching a glint of light which is reflected in the dark water below in the foreground.

Panel: Height, 11¼ inches; length, 17½ inches

Signed at the lower left, N. DIAZ

Collection of E. GRONIER, Paris, 1905

Collection of GEORGE BLUMENTHAL, New York

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER THREE





CATALOGUE NUMBER FOUR

CHÂTEAU THIERRY

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

CHÂTEAU THIERRY

On the right, the walls of the château, along which extends a broad path bordered by a row of leafless trees, dominate a steep hillside which slopes down on the left, where the vista extends over the roofs of houses past a square church tower with many windows in a mysterious distance, suggesting a broad wooded hillside. The single figure of a peasant woman in a gray dress, with a red kerchief over her head and a white sack thrown over her left shoulder, stands in the right foreground leaning upon a stick, and is strongly accentuated by the sunlight, which broadly illuminates the landscape, casting deep shadows upon the château walls, the roofs of the houses, the church tower and along the gravelly path under the trees. The sky is completely covered by a veil of soft luminous clouds.

Height, 13 inches; length, 18 inches

Signed at the lower left, COROT

Collection BOCQUET, 1869

Collection MICHEL-LÉVY, Paris, 1876

"L'Exposition des Cent Chefs-d'Œuvre, Paris," 1892, No 49

Reproduced in Moreau-Nélaton's work on Corot, 1905

Collection of H. S. HENRY, New York, 1907

CATALOGUE NUMBER FOUR





CATALOGUE NUMBER FIVE
IN THE FOREST OF FONTAINEBLEAU
By CHARLES ÉMILE JACQUE
FRENCH: 1813—1894

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

IN THE FOREST OF FONTAINEBLEAU

An immense oak tree rises from a knoll in the foreground, and with its tangled branches and deep foliage covers a large part of the sky and extends out of the picture. Broken branches and various scars denote its great age, and its size is made apparent by the figure of a child crouching near the trunk, and a flock of sheep scattered over the grass nearby. A shaft of sunlight strikes the tree and the little knoll, casting a deep shadow on an irregular bank of bushes beyond to the left, and over the foreground to the right. In the distance is a flat plain with a sunlit hillside in the horizon. The sky is covered with rolling masses of cumuli, brilliantly illuminated by the sun behind the oak.

Height, 31 inches; width, 24½ inches

Signed at the lower left, CH. JACQUE

Collection of EDWARD M. KNOX, New York, 1906

CATALOGUE NUMBER FIVE





CATALOGUE NUMBER SIX

VENICE

By *FÉLIX ZIEM*

FRENCH: 1821—1911

FÉLIX ZIEM

FRENCH: 1821—1911

VENICE

On the right is the familiar mass of the ducal palace with the Campanile, and the water-front of the Riva, with numerous craft of all descriptions from the fishing boat to the peasant's barca. On the left are various gaily decorated sailing craft, one of which, a prominent object in the composition, is evidently the Bucentoro heading the fleet of official vessels on its progress up the canal. A prominent object in the near foreground is a gondola with two oarsmen and a party of gaily dressed men and women. In the extreme distance is seen the entrance to the Grand Canal, softened by the warm summer haze which covers the sky.

Height, 24 inches; length, 35 inches

Signed at the lower right, ZIEM

Collection of EDWARD M. KNOX, New York, 1906

CATALOGUE NUMBER SIX





CATALOGUE NUMBER SEVEN

LA ROUTE

By JEAN CHARLES CAZIN

FRENCH: 1840—1901

JEAN CHARLES CAZIN

FRENCH: 1840—1901

LA ROUTE

A broad country road sweeps around from the foreground to the left, and disappears in the middle distance, beyond a roadside cottage overhung with tall trees. In the foreground on the right, a large church, with projecting roof, corner buttresses, rude belfry and simple windows stands on a grassy bank, which is surrounded by a rough stone wall. To the right, in the immediate foreground, is a low, tiled building with green shutters, and near it is a country cart loaded with wood. The sky is completely covered with gray clouds, except near the horizon, where a narrow strip of sunlight shows through the trees.

Height, 31 inches; length, 38 inches

Signed at the lower right, J. C. CAZIN

Collection of EDWARD M. KNOX, New York, 1906

CATALOGUE NUMBER SEVEN





CATALOGUE NUMBER EIGHT

LANDSCAPE WITH FISHERMAN

By JULES DUPRÉ

FRENCH: 1812—1889

JULES DUPRE

FRENCH: 1812—1889

LANDSCAPE WITH FISHERMAN

A spacious landscape with distant reaches of meadow and low hills, under an active sky billowing with vaporous clouds. Light is distributed from the left, the left corner of the foreground being shadowed—and just beyond the shadows a fisherman's thatched hut lies at the edge of the picture. Before it a sturdy and picturesque tree stands in the sunlight, its foliage betokening the turn of the season, near the border of a meandering stream. On the right a punt is shoved ashore on the right hand of the stream, and in it a fisherman is at work.

Height, 21¾ inches; length, 29 inches

Signed at the lower right, JULES DUPRÉ

Purchased direct from the Artist, by Mr. J. Gillingham Fell, of Philadelphia

Collection of MR. FELL

From M. KNOEDLER & COMPANY, 1912





CATALOGUE NUMBER NINE

LANDSCAPE WITH LAKE AND RUIN

By *JEAN BAPTISTE CAMILLE COROT*

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LANDSCAPE WITH LAKE AND RUIN

A conspicuous feature of the composition is the ruin of a vast Gothic church, possibly an abbey, with two high towers at one end and a single tower remaining at the other end, through the bare openings of which show the gleams of a very white sky. Elevated above a group of houses, from which an arched bridge extends, it occupies the end of a spit of wooded land. This forms the left bank of a lake that stretches from the bridge to the foreground. Here a man, wearing a gray-blue blouse and straw hat with red ribbon, sits fishing, while near him a girl stands knitting, beside a goat. She has bands of red ribbon in her dark hair, and her trim figure is clad in a purplish slaty gown. The grassy foreground, starred with white and red flowers, is inclosed at the sides by the soft gray foliage of willows. The trees on the right present a labyrinth of freely growing branches, while the two on the left are pollard willows.

Height, 16½ inches; width, 22 inches

Signed at the lower right, COROT

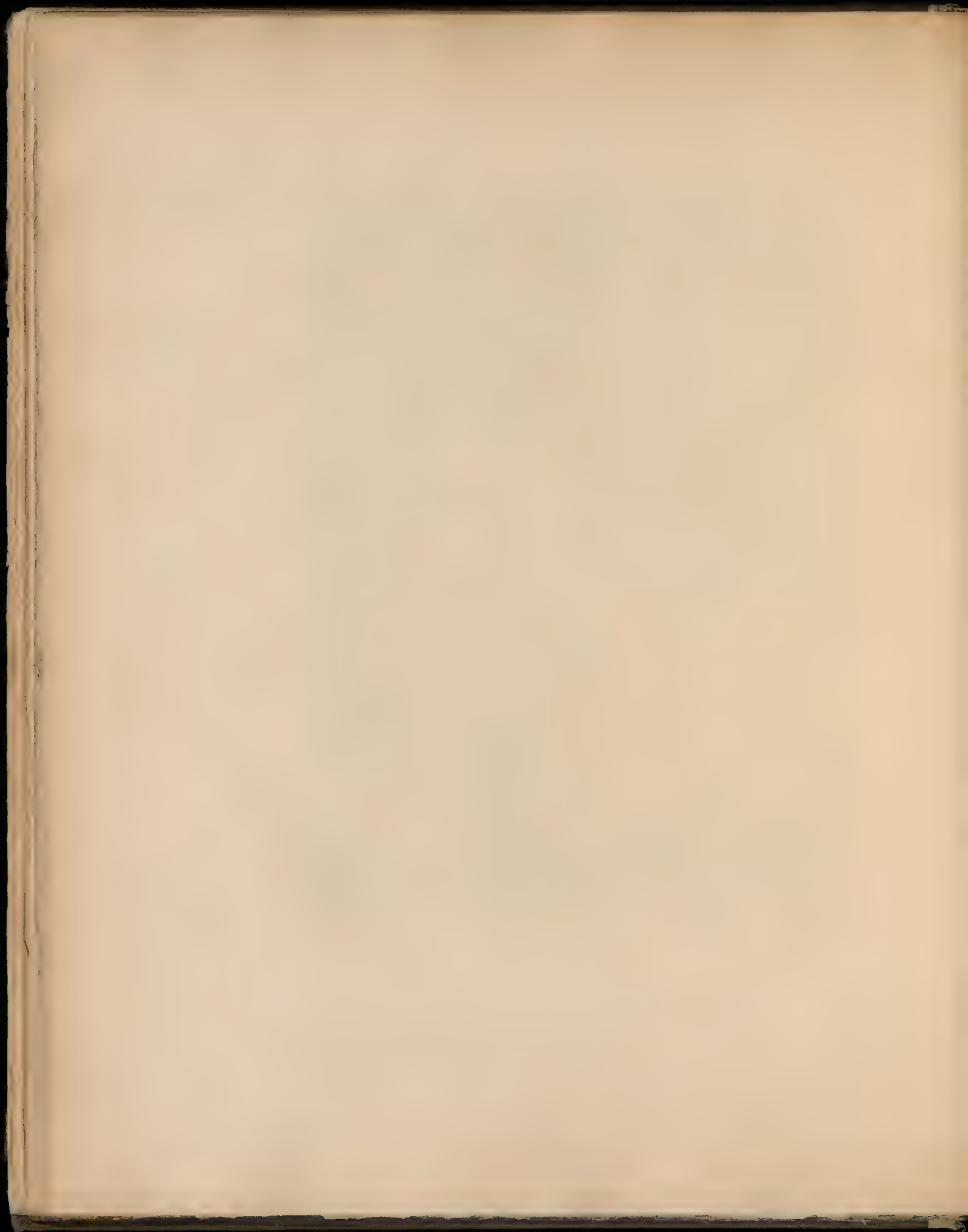
Purchased from Corot by MR. ROSTAND, Administrator of the Comptoir d'Escompte of Paris, 1875

Sold in 1875 to MR. GEORGES PETIT, of Paris

*Bought by a great Chilean collector in whose noted collection it remained until 1908, when it was sent back for sale and as collateral, to the Comptoir d'Escompte of Paris and bought—a short time after—by MR. HERMANN SCHAUS, of New York
after—by the late HERMANN SCHAUS, of New York*

CATALOGUE NUMBER NINE





CATALOGUE NUMBER TEN

LA SAULAIE

By CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

LA SAULAIE

The scene is translated into a delicate tonality of gray and brown, the gray tenderly suffused with rose, the brown with faint mellow green. Across the water on the left a woman stands watching two dull red cows that have stepped into the water and are drinking. Her black skirt makes a strong note against the grass, while the cool light strikes clearly on her white waist. Some little way back of her two tall slender poplars rise out of a mass of foliage, pale gray and dusky gray, relieved with a little olive and brown. To the right of this stands a single poplar, whence across the picture extends the farthest bank. It is edged with a line of willows that parts in the centre and shows a glimpse of faint lavender hills. Above them is a far-reaching sky of gray creamy vapor, faintly tinged with rose, in which float lazy wisps of rosy lavender and soft creamy clouds. Five birds are flying in the air and as many ducks appear in the front of the water. The latter gives back the tender hues of the sky, stirred with the darker tones reflected from the vegetation. On the right of the water, where the reflections are dark olive, flecked with yellow, a punt is moored beside the bank. Here rises a clump of bushy willows, three of their stems showing white against the fluffy masses of olive-green and amber foliage. In front stands a slim birch with a sprinkle of yellow leafage. On the right of it a vista of mossy grass, barred with deep green shadows, extends back to where three willow trunks reflect the light.

Height, 14¾ inches; length, 26¼ inches

Signed at the lower right, DAUBIGNY, 1863

Collection of M. RODERER, Paris, 1891, No. 8

"Cent Chefs-d'Œuvre des Collections Françaises et Étrangères,"

GEORGES PETIT, Paris, 1892

Collection of ALEXANDER YOUNG, London, 1906

Collection of THOMAS AGNEW & SONS, London

Illustrated in the "International Studio," 1906

Collection of the late H. S. HENRY, New York, 1910





CATALOGUE NUMBER ELEVEN

LE LAC—EFFET DE MATIN

By *JEAN BAPTISTE CAMILLE COROT*

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LE LAC—EFFET DE MATIN

Beyond a screen of trees standing on a narrow foreground and extending their tops above the picture line, a silver-gray lake lies placid in a softened morning light—almost in a haze. The foreground and its leafage are a quiet green, a silver birch lightens the mass of the tree trunks, and near the centre a woman is seated at the foot of a tree at the border of the water—a cow keeper, as one of her herd behind her indicates. Across the lake a hillside rises toward the left, under a light gray morning sky.

Height, 17 inches; length, 25 inches.

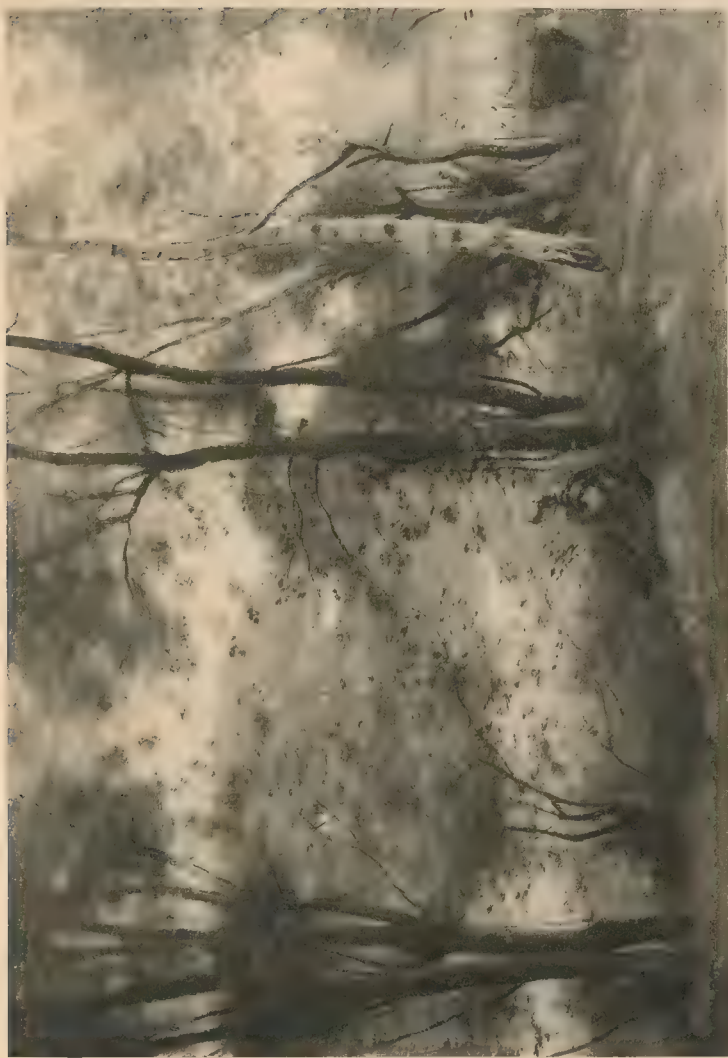
Signed at the lower left, COROT

Painted between 1865 and 1870, and entered in Robaut as "Ville d'Avray—L'Étang vu à travers le feuillage (Une vachère assise au bord de l'eau sous les arbres)"

Exhibited at the GEORGES PETIT galleries, Paris, 1884 (private collection of MME. CASSIN)

Collection of LA MARQUISE LANDOLFO CARCANO

From M. KNOEDLER & COMPANY





CATALOGUE NUMBER TWELVE

ARLEUX-PALLEUL—LE VIEUX PONT DE BRIQUES

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

ARLEUX-PALLEUL—LE VIEUX PONT DE BRIQUES

The bridge with its three arches crosses the middle distance. It is of stone with red brickwork inserted over the two left arches. Here above the parapet shows the blue back of a woman in a white cap, a clear bright accent against the masses of foliage, deep green relieved with gray and buff, in the rear of the bridge. To the right of this clump of trees a rolling country of sandy soil dips and rises, sprinkled with scrub, while on the left the bridge leads to a bright green knoll surmounted by cottages. Above the latter, springing from the lower level of the foreground, a single tree spreads its delicate boughs. The sky is a gray atmospheric blue, ruffled with downy cloudlets of milky-white. At the foot of the tree in the long grass sits a woman wearing a lavender waist and white cap, while nearer to the front stands a black-and-tan dog. On the right of the foreground the scene is further enlivened by a group of figures. Two women are in conversation, while a child carrying a baby stands between them. Another woman in a blue waist and bright yellow cap kneels as if picking flowers, and a man, wearing a crimson cap, is chopping the boughs off a "stick" of timber.

Height, 20 inches; length, 35½ inches

Signed at the lower left, COROT

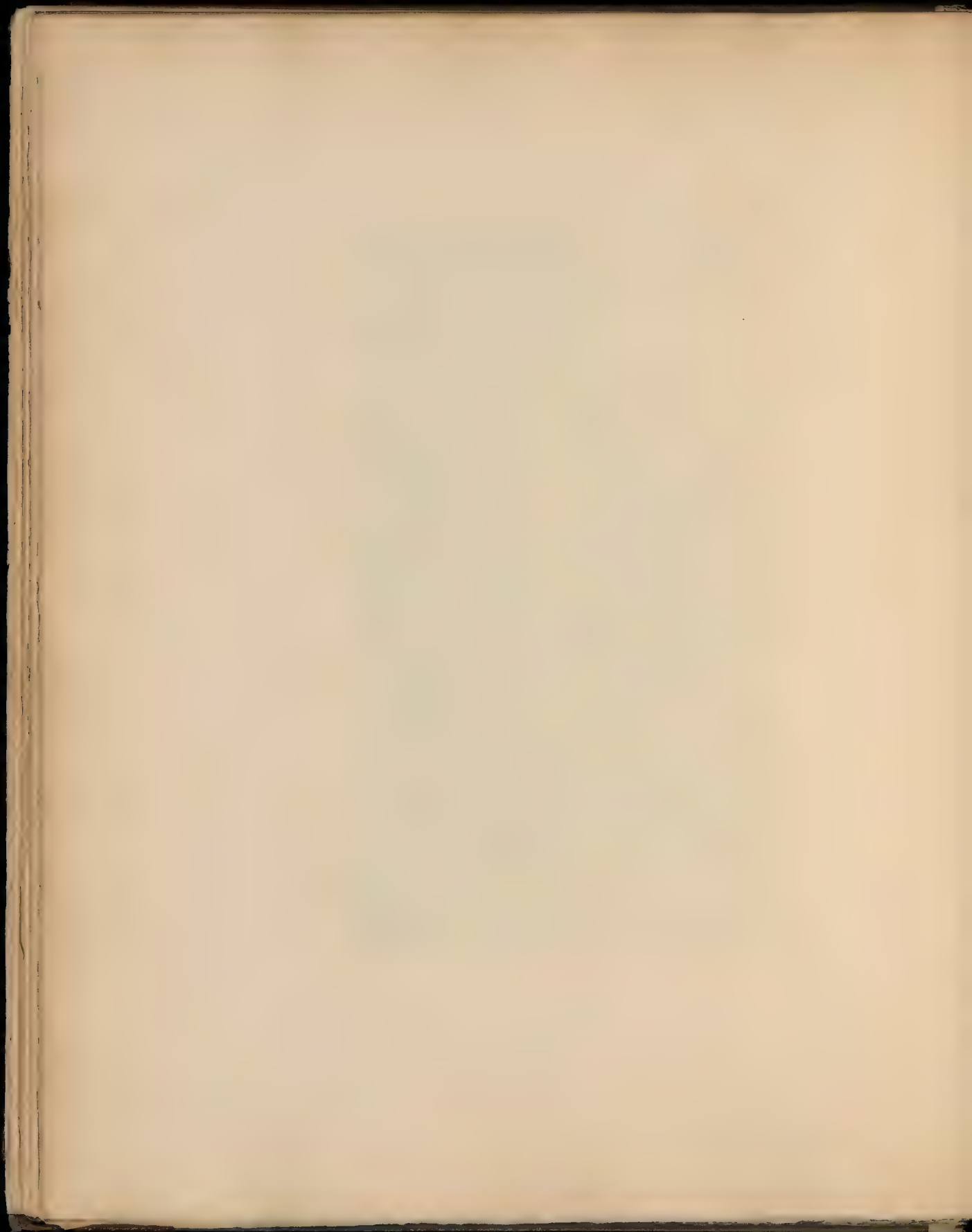
Collection of OSCAR SIMON, Dinard, 1894

Collection of VAN EEGAN, and exhibited in the Museum of Amsterdam, 1895-1907

Described in "L'Œuvre de Corot" by Alfred Robaut and Moreau-Nélaton, No. 2025

Collection of the late H. S. HENRY, New York, 1910.





CATALOGUE NUMBER THIRTEEN

UNDER THE WILLOWS

By *WILLEM MARIS*

DUTCH: 1844—1910

WILLEM MARIS

DUTCH: 1844—1910

UNDER THE WILLOWS

Under a hazy sky of springtime is shown a broad expanse of lowland meadows, with scarcely a suggestion of slightly rising ground in the distance, appearing in a faint blue against the grayish horizon. The meadows are in varied tones of green and through them comes a shallow brook, broadened in the immediate foreground, where it occupies all but the whole of the canvas. Here, in the centre of the composition, in the cool water and under the scant shade of a line of trees which edge the stream at the right, four cows stand in placid comfort. A white one tipped with black, facing away from the spectator, has raised her head to nibble at tender shoots of the young foliage. Another of like coloring, which appears in different values in the higher light beyond the trees, is drinking of the waters at her feet between two other cows, one red and one black, all facing to the left, where, out of the water and heedless of them, another cow pokes her nose through a break in a farm fence. The day is quiet, with just a trace of motion in the slow flight of a bird or the drift of an occasional leaf.

Height, 23¼ inches; length, 44 inches

Signed at the lower left, WILLEM MARIS

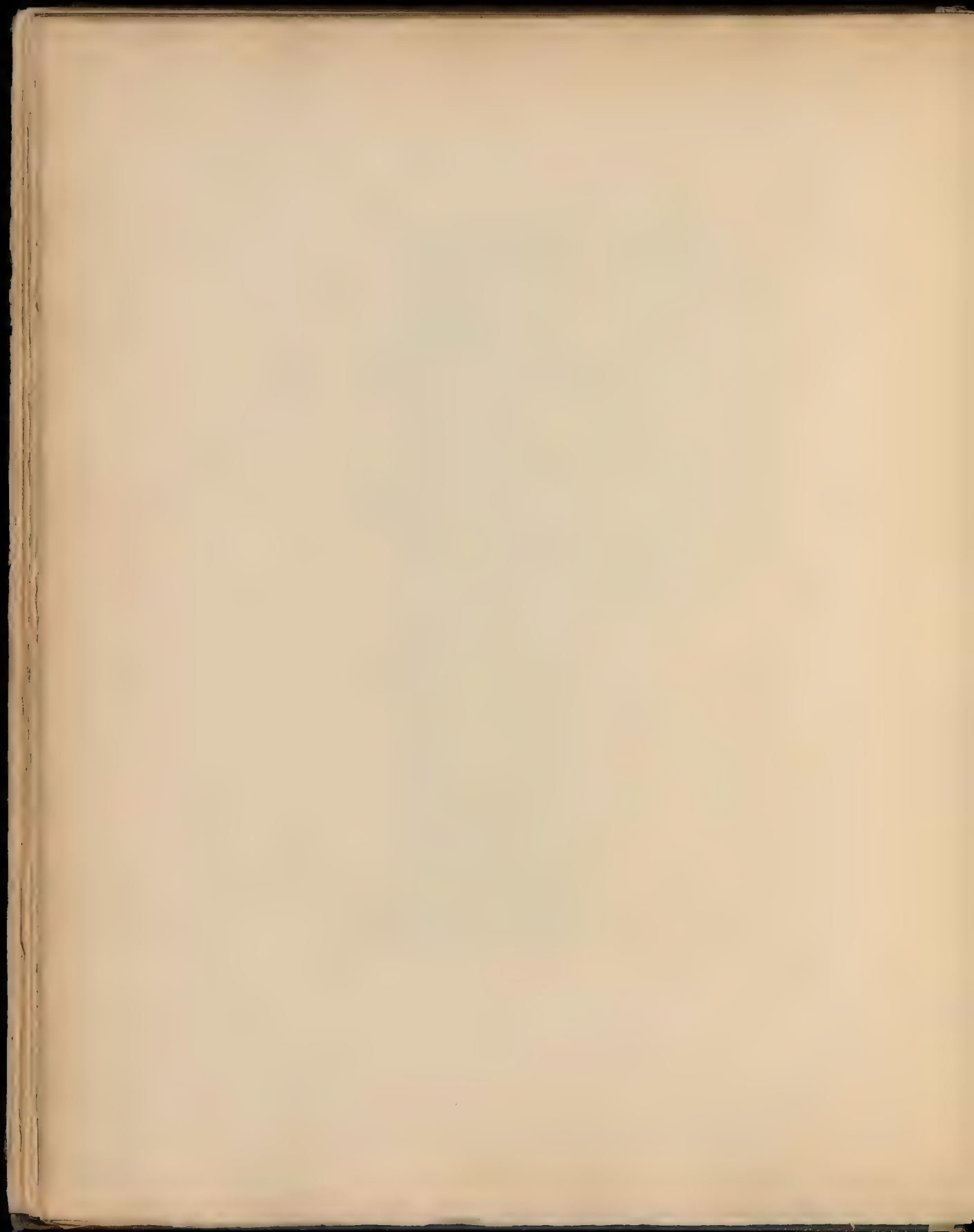
*Exhibited at the Dutch and French Exhibition, No. 181, Edinburgh, 1886,
and engraved in the catalogue*

Collection of WILLIAM MYLIN

Collection of the late THOMAS McDUGAL, of Dalhousie Castle

CATALOGUE NUMBER THIRTEEN





CATALOGUE NUMBER FOURTEEN

LE CAVALIER DANS LA CAMPAGNE

By *JEAN BAPTISTE CAMILLE COROT*

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LE CAVALIER DANS LA CAMPAGNE

On rising land to left of centre a group of trees stands, above a foreground grown with wildflowers. Through a depression at the centre of the foreground a solitary horseman on a white horse pursues his way toward a sheet of water shimmering in the distance. He has paused to converse with a couple of peasant women, one of whom kneels at a clump of flowers. On a high background to left, above the water, a group of rambling buildings extends over a hillside.

Height, 22 inches; length, 29½ inches

Signed at the lower left, COROT

Painted at Ville d'Avray

Sold by Corot to M. LEROY, 1874

Collection FAURE, Paris, 1878

Collection of ALEXANDER DUMAN, Paris, 1892

Collection of EUGÈNE LYON, Brussels, 1903

Collection of J. W. SIMPSON, New York

Illustrated in Robaut, Vol. III, page 382, No. 2423

Recorded in "Corot and Millet" by Gustave Geffroy and Arsène Alexandre

From M. KNOEDLER & COMPANY, 1912





CATALOGUE NUMBER FIFTEEN

BOSQUET D'ARBRES

By *THÉODORE PIERRE ÉTIENNE ROUSSEAU*

FRENCH: 1812—1867

THÉODORE PIERRE ÉTIENNE ROUSSEAU

FRENCH: 1812—1867

BOSQUET D'ARBRES

In this fine example of Rousseau's art he has shown us his great analytical skill at its highest, the details of herbage, of trees, even of rocks and stones, being executed with the utmost fidelity. It is withal a most artistic conception, showing in every brushmark the hand of him whom all his contemporaries acknowledged as master of them all. Through the level countryside a narrow river wends its placid way. A few cows crop the sparse herbage which grows upon the rock-strewn meadow or drink from the many pools which bejewel the foreground. In the middle distance a few trees grow, outlined against the sky, making the absolute flatness of the landscape, if anything, more accentuated by their presence. The sky is a grayish-blue, largely overspread by the filmiest fleecy white clouds, the azure of its brightest spots being repeated in the waters of the pools.

Height, 16½ inches; length, 25 inches

Signed at the lower left, TH. ROUSSEAU

Purchased from WILLIAM SCHAUS, 1881

Collection of the late THERON R. BUTLER, New York, 1910

From M. KNOEDLER & COMPANY, 1910





CATALOGUE NUMBER SIXTEEN

LAKE NEMI

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE "CAMILLE" COROT

FRENCH: 1796—1875

LAKE NEMI

On the bank in the foreground a girl sits, with her staff across her lap, watching her cows that are standing in the water some distance back on the right. The artist has given to the figure of this cowherd, as she leans her weight on one arm, the hand planted on the grass, and gazes over the water, the suggestion of a classic pose and dreamy feeling that seems atune with the mingling of naturalism and classic serenity in the composition and sentiment of the landscape. Over the water, cooled by the greenish gray reflections of the surrounding vegetation, the light floats softly toward the girl from the central distance. Here a low hill forms a lavender silhouette against the rosy suffusion of the lower sky. The latter, as it mounts, pales to a warm ivory and thence to ivory touched with blue, passing up into a faint dove-gray, barred with dipping strata of feathery tufts of white. Its tremulous expanse is bounded on the right and left by the wooded hills of the middle distance that form a V with the horizon, where a pile of buildings nestles at the foot of the left slope. The color of these hills is a greenish-gray. Pricked out in front of the one on the left is the dainty yellow, green and brown leafage of a tree with a twisted interlacement of boughs, while on the right of the water rises a white birch trunk with a few tiny limbs frilled with leaves. The cows beyond show spots of dull red and black, while the girl's figure, in a yellowish drab skirt with a touch of blue on one sleeve and a golden-white kerchief, makes a piquant note in the foreground.

Height, 21¼ inches; length, 31½ inches

Signed at the lower left, COROT

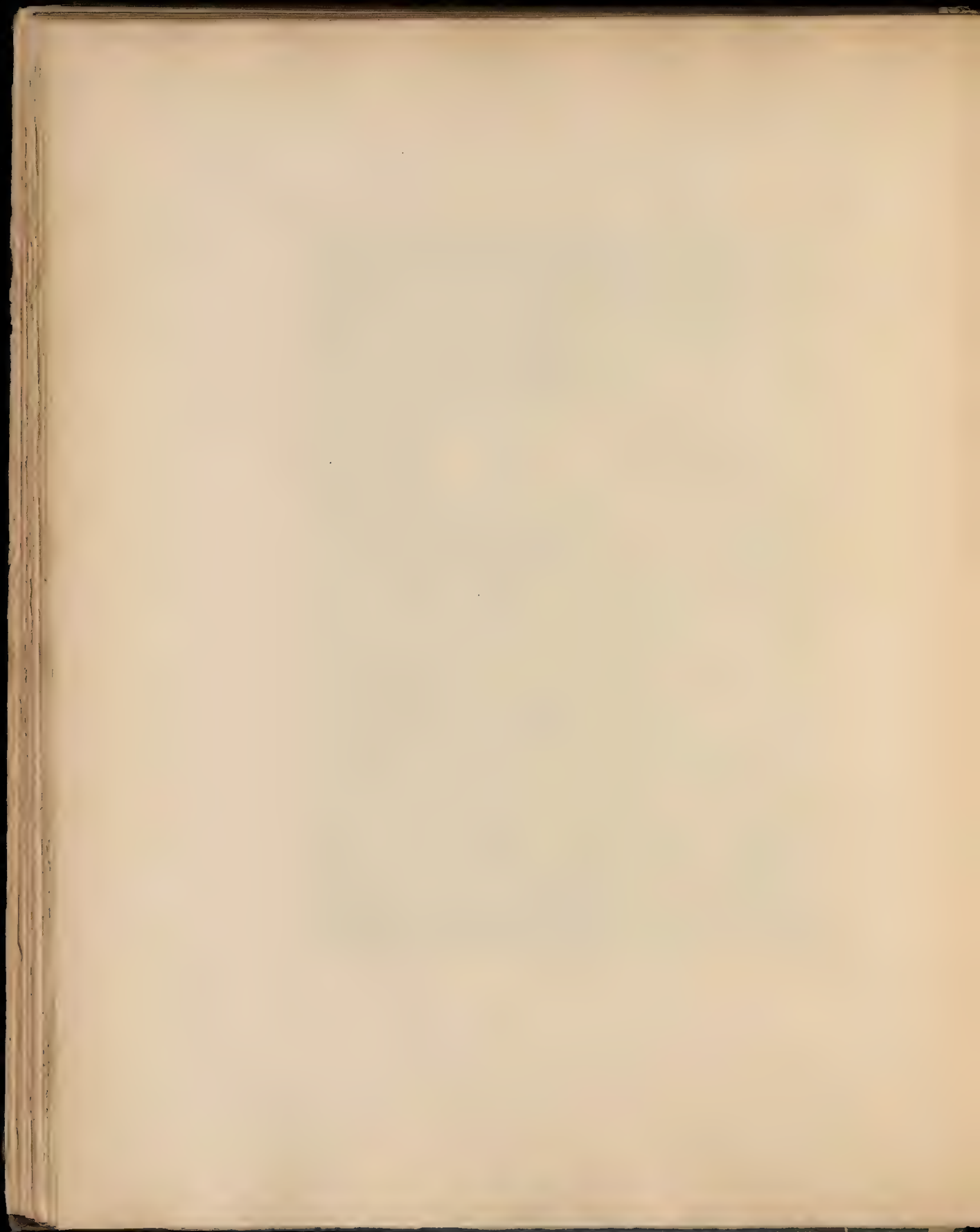
Collection LÉVÊQUE, Paris, 1907

Described in "L'Œuvre de Corot" by Alfred Robaut and Moreau-Nélaton, No. 1638, under title of "Solitude"

Collection BOUSSOD, VALADON & Co., Paris

Collection of the late H. S. HENRY, New York, 1910





CATALOGUE NUMBER SEVENTEEN

THE HAYSTACKS

By JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

THE HAYSTACKS

At a little distance from the hamlet, whose red and green tiled roofs are seen at the right, three haystacks have been erected on the level farm land, over which their fat bulk throws shadows. In the shade of one of them a red-capped shepherd is leaning on a stick, and here and there about him sheep are grazing. It is a Barbizon plain motive. Overhead a black, menacing cloud is being driven by the wind, threatening a violent storm, but all the landscape in the picture is in a bright, diffused light.

Height, 33½ inches; length, 43¼ inches

Signed lower right, J. F. MILLET

Purchased from the Artist by MR. FRED HARTMANN, of Paris

HARTMANN Collection, Paris, 1881. Engraved by Champollion

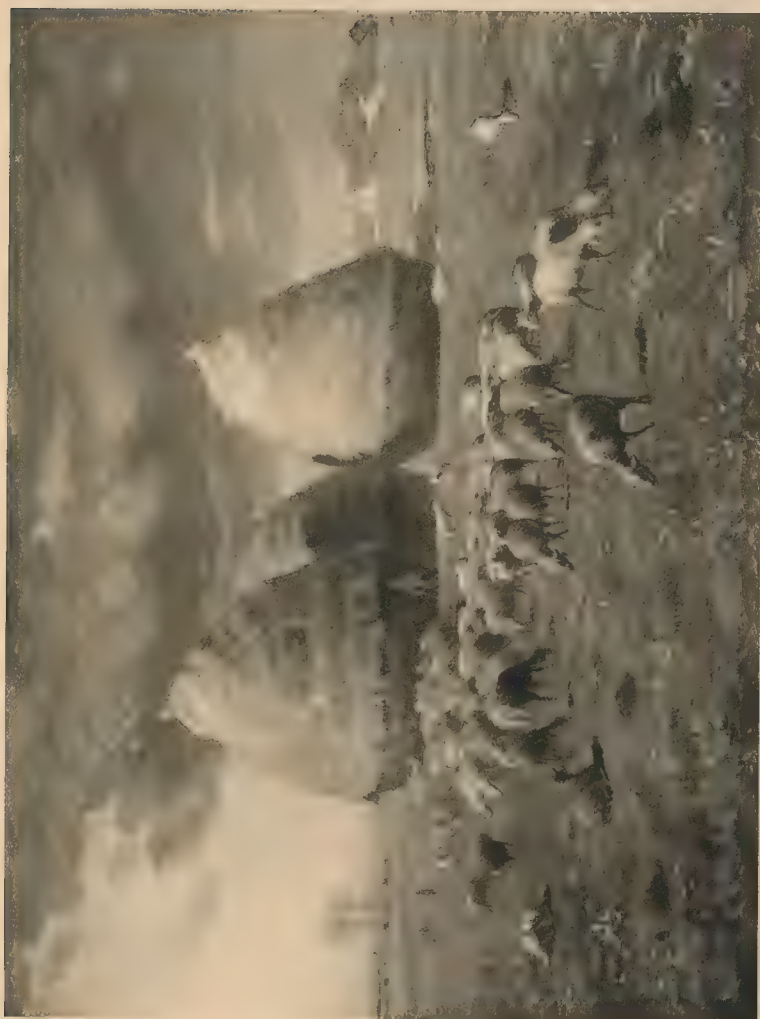
J. F. Millet Exhibition, Paris, 1887 (under the title "L'Automne"), No. 55

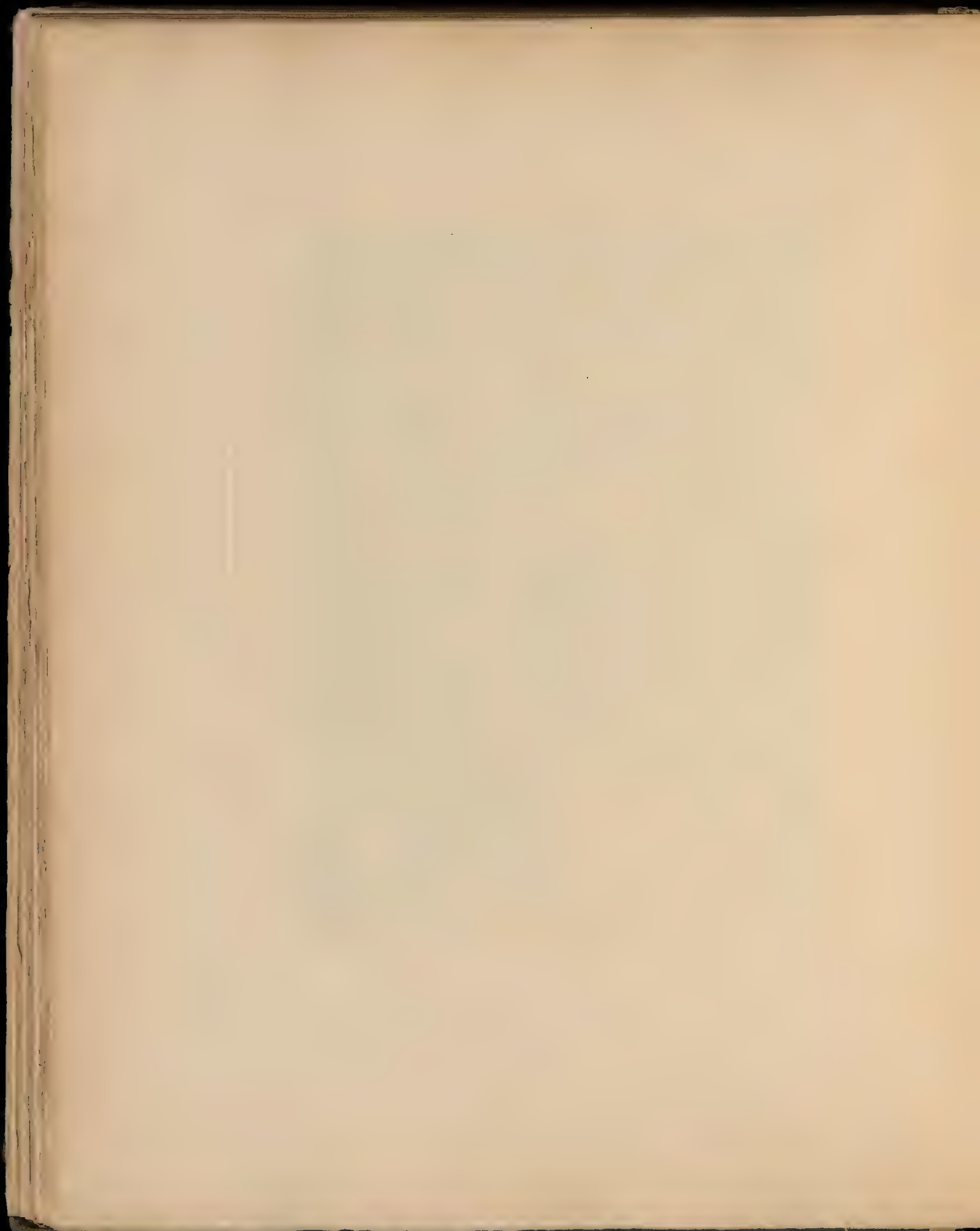
Centennial Exhibition French Art, Paris, 1889

"Cent Chefs-d'Œuvre des Collections Françaises et Étrangères," GEORGES PETIT, Paris, 1892

Collection of MME. SAMSON-DAVILLIERS

From M. KNOEDLER & COMPANY





CATALOGUE NUMBER EIGHTEEN

LA CHARRETTE DE GRÈS

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LA CHARRETTE DE GRÈS

An unusual Corot, combining the charm of tree and sky with an incident of every-day peasant life such as is very infrequently found among the artist's work. In the centre of the picture, and the most prominent feature of the composition, stands a huge tree, with twisted trunk and great limbs which have spread their shade for many a decade. The dense mass of its foliage obscures the sky, the deep green of the leaves shading off, as the lighter branches and twigs are reached, into feathery bunches of bluish-green through which filters a tender silvery light. Other smaller trees grow on the right, and a tangle of undergrowth fills the spaces between the trunks. On the left, the side of a low hill has been broken away for building stone. A workman, buried to his knees, is busy at it, and a high two-wheeled cart, heavily laden with blocks of stone and drawn by two horses, is just being driven away. Beyond, the low hills sweep to the right, and the gleam of a large body of water catches the eye. The sky is a light blue, covered with gray clouds, from between which the sun casts a pallid light, falling full upon the cart and the immediate surroundings and making ill-defined shadows over the rest of the picture.

Height, 32 inches; length, 39½ inches

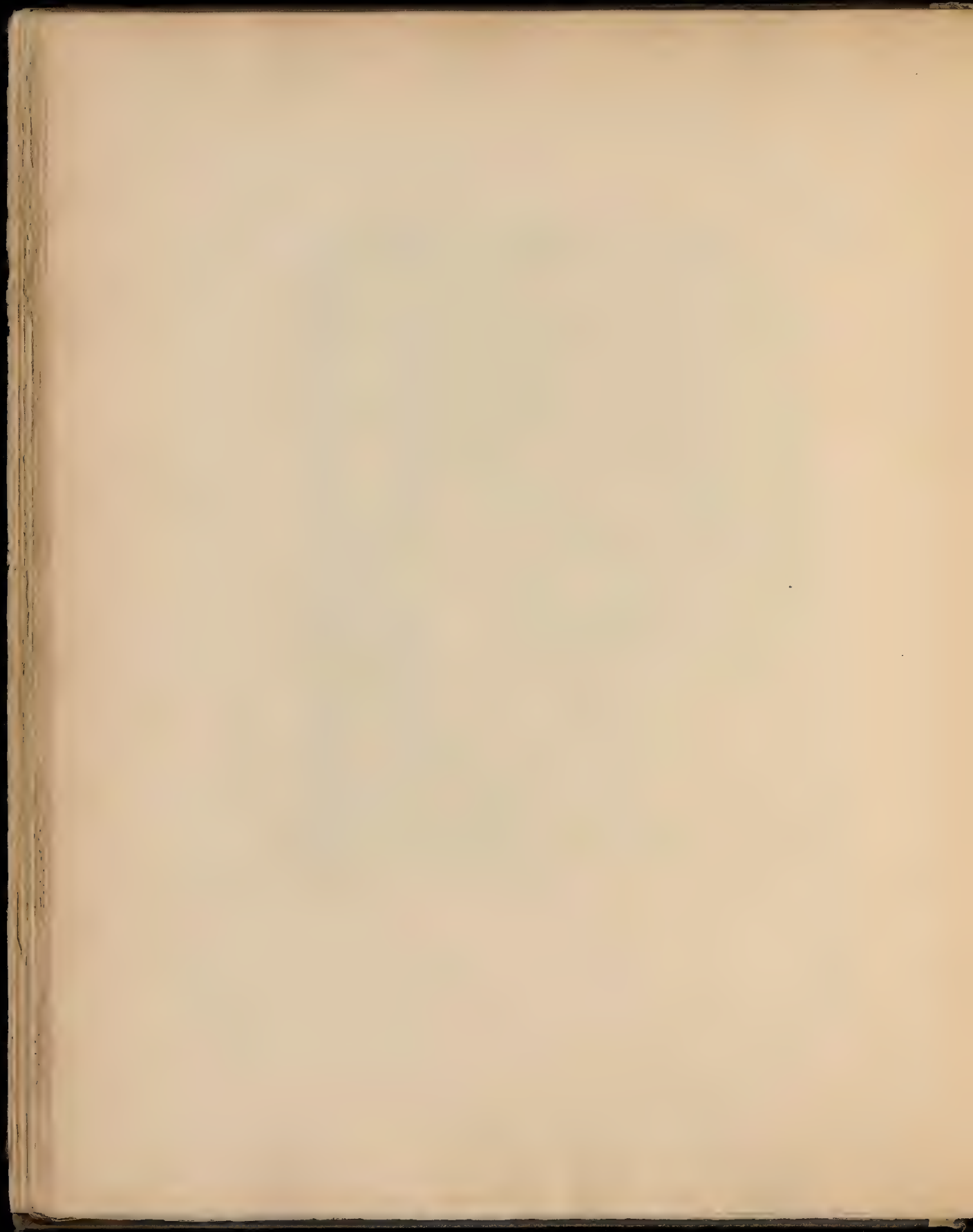
Signed at the lower left, COROT

Collection of the late JOHN T. MARTIN, New York, 1909

Exhibited at l'École des Beaux-Arts, 1875, No. 68, by DOCTOR CAMBAY

Described in "L'Œuvre de Corot" by Alfred Robaut and Moreau-Nélaton, 2422





CATALOGUE NUMBER NINETEEN

LES BAIGNEUSES DES ÎLES BORROMÉES

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

LES BAIGNEUSES DES ÎLES BORROMÉES

The spectator is looking against the light upon waters in gentle motion, marked by the shadows of tree trunks, and on the left by those of shrubbery, and on the right by the shadow of a large gray boulder. At the trees, near the centre of the stream, in the foreground, whose roots are overflowed, two nude women bathers cling to the trunks—one bather standing knee-deep in the shallows, the other partly suspending herself from a vine branch to touch the water, while having a foothold on the tree. In the background at left, buildings on a hillside.

Height, 31¼ inches; width, 22¼ inches

Signed at the lower left, COROT

Bought from Corot by M. MARTIN and sold by him to HENRI ROUART

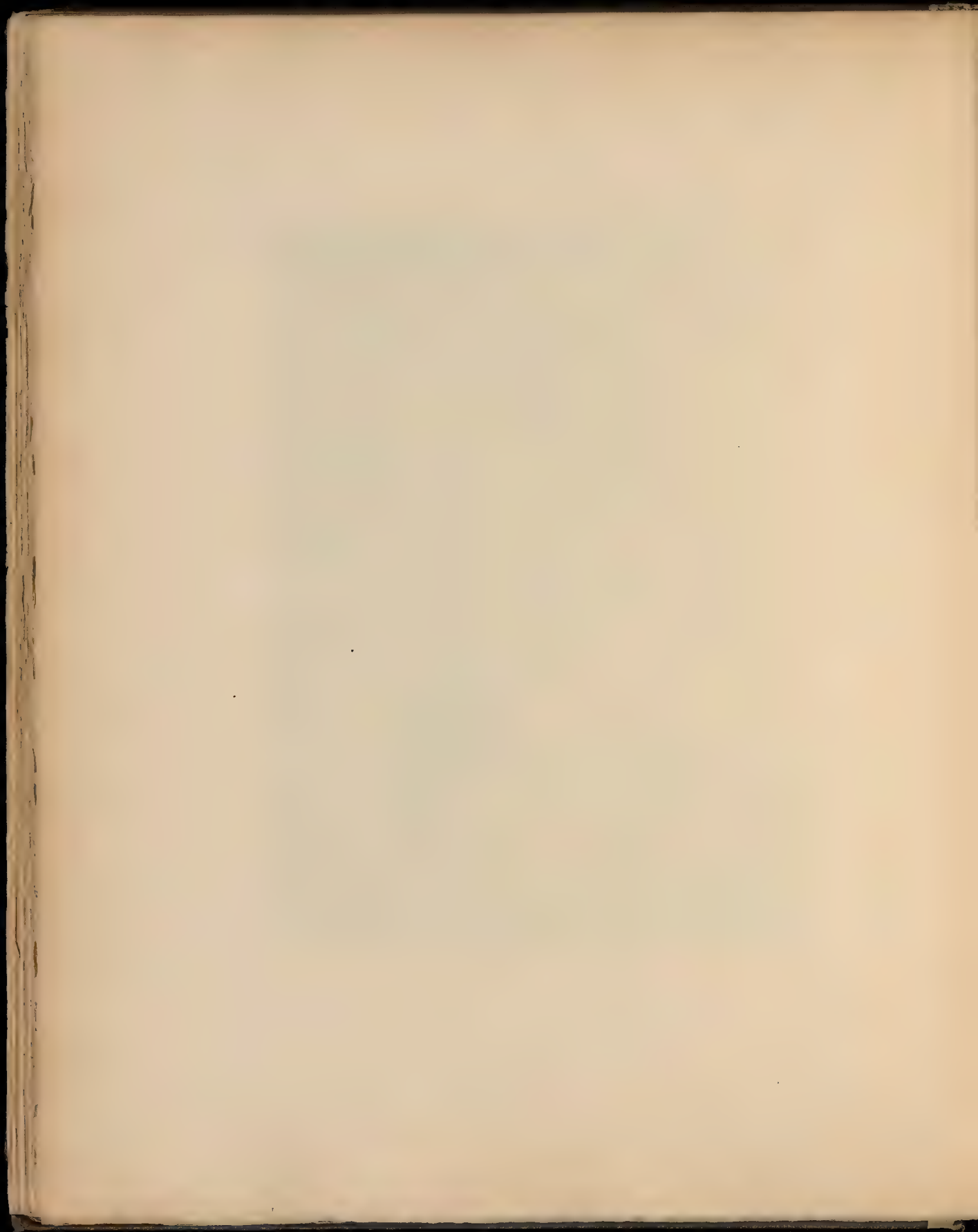
In the Memorial Exhibition of Corot's Work, at the École des Beaux-Arts, 1875, No. 45

Corot Exhibition, DURAND-RUEL galleries, Paris, 1878, No. 105

Reproduced in Robaut, No. 1653, vol. III, page 154

From M. KNOEDLER & COMPANY





CATALOGUE NUMBER TWENTY

THE WILLOW TREE

By JOHN (OLD) CROME

ENGLISH: 1769—1821

JOHN (OLD) CROME

ENGLISH: 1769—1821

THE WILLOW TREE

The composition is dominated by a group of trees—a birch to the left, and in the centre two large willows—rising on the banks of a little brook which almost fills the foreground. At the foot of the willows is a bit of fence beyond a rustic bridge. On the right bank of the stream, a peasant on a pony is talking with a peasant woman, and beyond them the distant landscape shows. The scene is bathed in summer sunshine, the blue sky being almost covered with soft white clouds.

Height, 51 inches; width, 40¾ inches

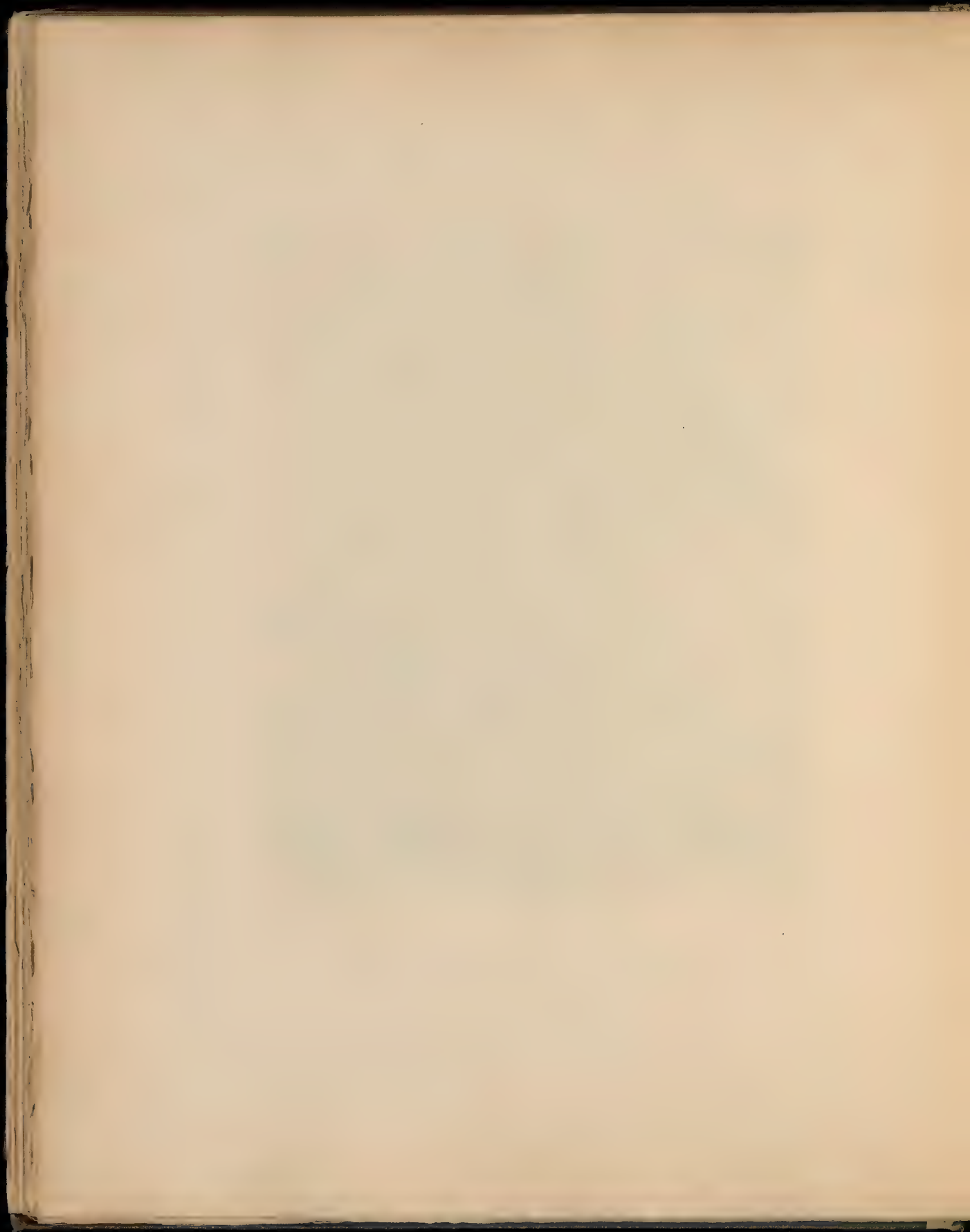
Exhibited at Winter Exhibitions of Old Masters at Burlington House in 1876 (No. 280 of the catalogue), and in 1891 (No. 33) when owned by MR. GEORGE HOLMES.

Sale (about 1870) of the best known collection of pictures of the Norwich School, the SHERRINGTON Collection (bought by MR. GEORGE HOLMES, from whom it came into MR. BORDEN'S Collection)

Exhibitions of Old Masters, M. KNOEDLER & COMPANY, New York, 1912

Collection of M. C. D. BORDEN, American Art Association, 1913





CATALOGUE NUMBER TWENTY-ONE

GOOD COMRADES

By JOSEF ISRAËLS

DUTCH: 1824—1911

JOSEF ISRAËLS

DUTCH: 1824—1911

GOOD COMRADES

A fisherman, left in charge of the baby, is captivating its interest with a toy soldier. The child is seated in one of the baby-chairs characteristic of a Dutch household; her head, encased in a rosy cream cap, showing against a blue scroll-work of the chair-back. Her hands are laid on the tray in front of her, as she eagerly watches the red and blue figure, which is held erect by the fisherman. The latter wears a silvery blue woolen cap and jersey, the short sleeve of which displays a red undersleeve. His figure, seen to a little below the knee, leans forward in an armchair, so that his face is in profile, looking toward the right. Behind the child's seat, on the right, is partly visible a chair, on which lies some knitting. The wall of the room is of dark grayish-olive tone, broken with silvery lights.

Height, 43½ inches; length, 59½ inches

Signed low down on the side of the child's seat, JOSEF ISRAËLS

The Salon, 1877, No. 1905

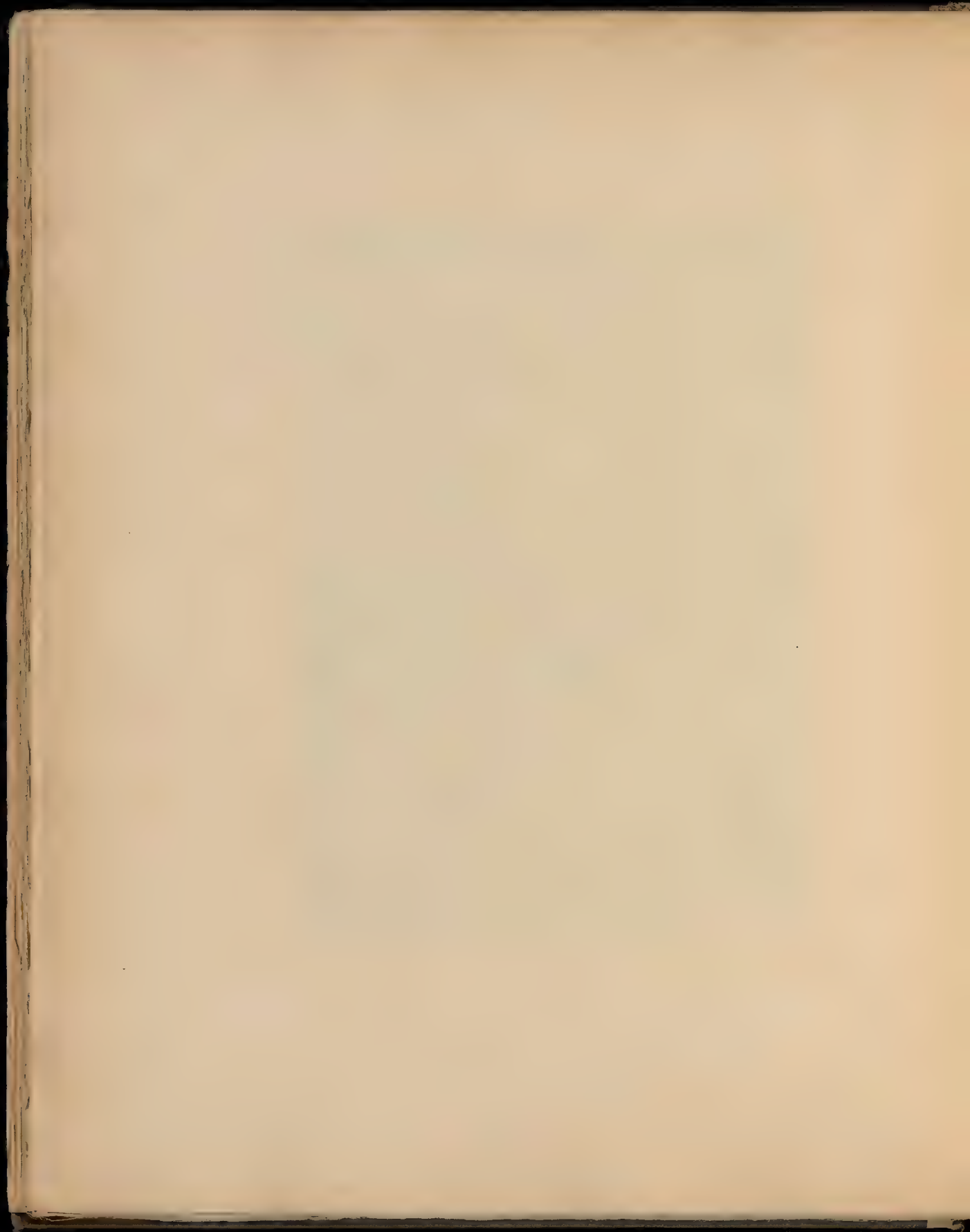
Collection of GEORGE I. SENEY, American Art Association, 1891, No. 298

Collection of P. A. B. WIDENER

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER TWENTY-ONE





CATALOGUE NUMBER TWENTY-TWO

LE PARC AUX BŒUFS

By *NARCISSE VIRGILE DIAZ DE LA PEÑA*

FRENCH: 1808—1876

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

LE PARC AUX BŒUFS

A little pool occupies the centre of the foreground, which is cleared of trees and tufted with scrubby grass and bunches of foliage sprouting from the stumps. Farther back on the right stand three handsome oaks, whose white bark catches a brilliant light, while their tall masses of yellow and green leafage spread finely against the sky. The latter is a grayish-blue, interrupted with a few puffs of white cloud and overarched with a canopy of dove-gray vapor. The vista of level foreground terminates in a horizontal band of trees, the advance line of the forest. Towards the left appears a signboard on a post; and near this is a slanting tree with a succession of curving twisted boughs that overhang an open gateway.

Height, 32½ inches; length, 44½ inches

Signed and dated lower left, N. DIAZ, '69

Collection of BARON DE HAUPE

Collection of M. BOUCHERON, Paris

"Cent Chef-d'Œuvres," exhibited 1883

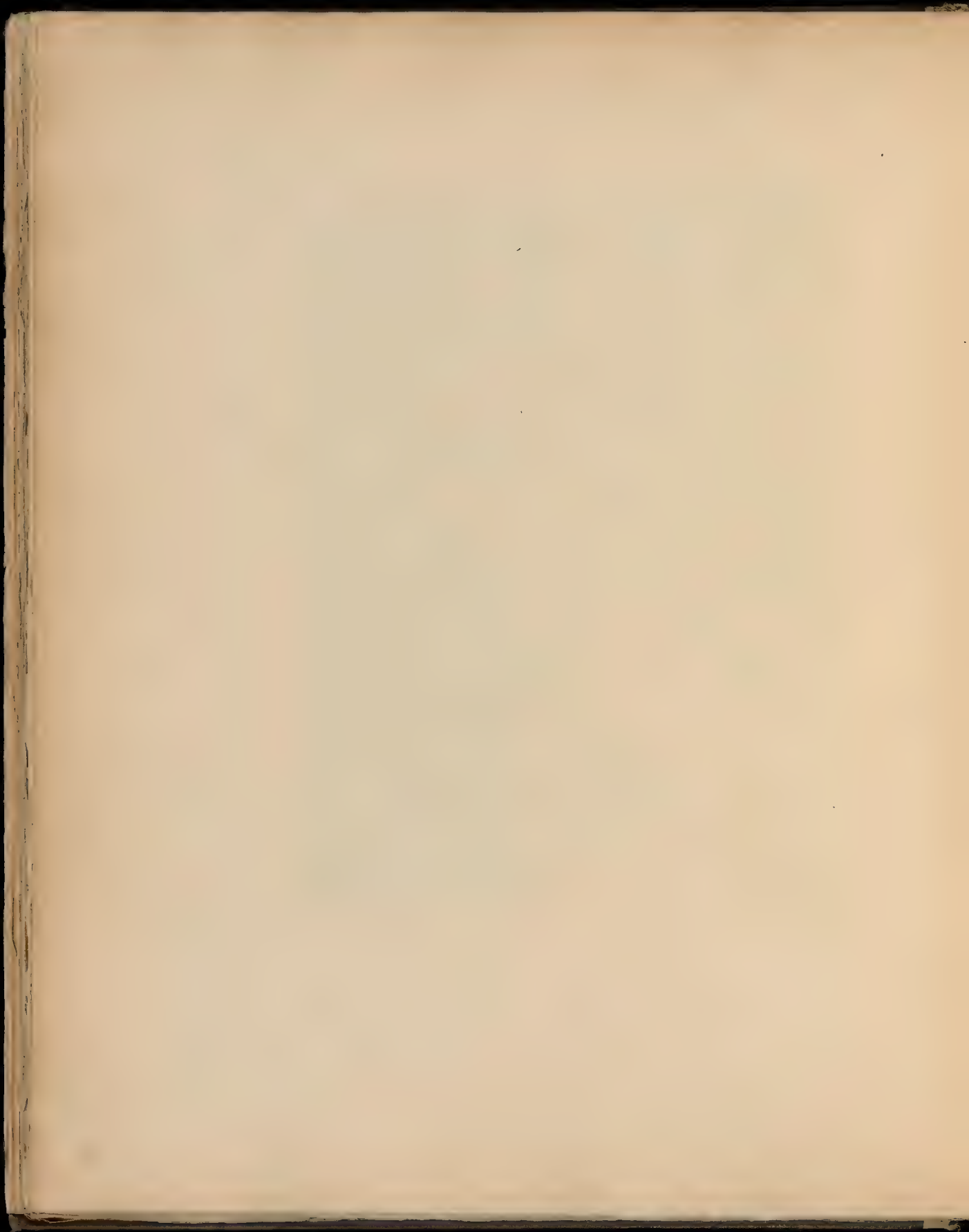
Collection of Paintings, AMERICAN ART ASSOCIATION, 1892, No. 153

Collection of ANTHONY ROUX, Paris

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER TWENTY-TWO





CATALOGUE NUMBER TWENTY-THREE

LA CHARRETTE DE FOIN

By *CONSTANT TROYON*

FRENCH: 1810—1865

CONSTANT TROYON

FRENCH: 1810—1865

LA CHARRETTE DE FOIN

The lower sky is filled with grayish vapor, which grows whiter toward the zenith and shows intervals of blue. There is a stir of breeze, but the light, though veiled, is warm and gives a liquid quality to all the hues. In the foreground lies a stick of timber, at the end of which a brown dog and a white one stand facing each other. Beyond them a stream of shallow water crosses the picture, its surface sprightly with reflected tints. A white cart-horse, a blue cloth edged with red on its back and a blue coat hanging over the flap of its collar, is standing in the water. The wagoner is seen behind it, dressed in blue blouse and golden brown breeches. He holds up a stick as he turns the horse with its head down stream, so that two oxen which are yoked behind it may have free way with the hay-cart which they are dragging down the little slope that leads to the water. One of the oxen is a pale dun, its yoke-mate white with reddish-brown head and neck. The two wheeled cart is piled high with hay that glistens in various tones of green. Behind the cart follows a man in shirt sleeves, with a fork over his shoulder, accompanied by a woman in a brownish plum dress, white cap and apron, and a boy who is frisking with a dog. Behind this group the meadow recedes to dull purplish hills along the horizon, which appear nearer on the right and become green. The scene is inclosed on the right by the end of a thatched barn, its drab walls rising close beside the stream. Near it stand four slender trees with delicate leafage that grow out of a mass of deep green shrubbery.

Height, 30¾ inches; length, 44 inches

Signed at the lower left, C. TROYON

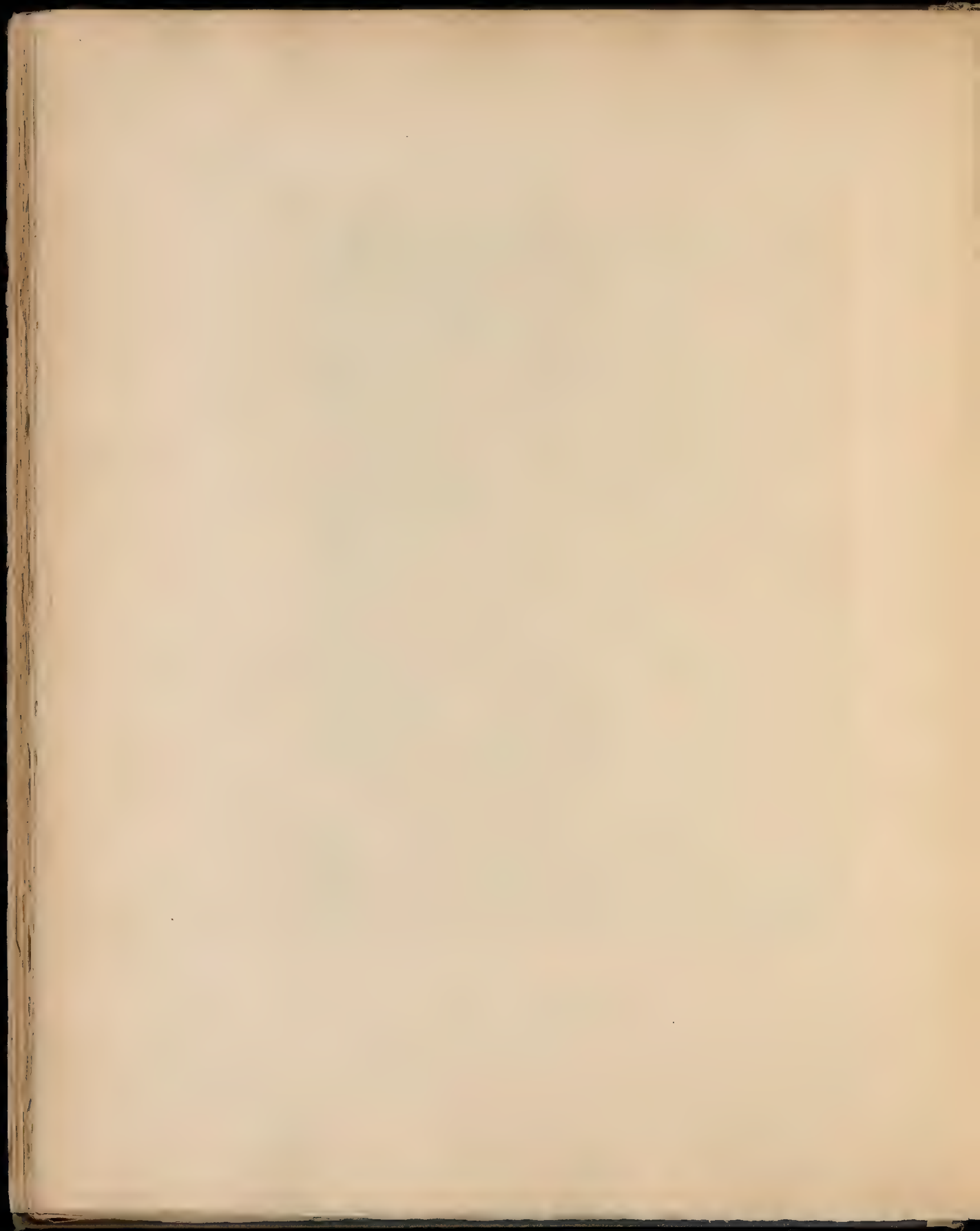
Collection of PRINCE WOROUZOFF, Florence

Collection of ALEXANDER YOUNG, London, 1906

Illustrated in the "International Studio," November, 1906

Collection of the late H. S. HENRY, New York, 1910





CATALOGUE NUMBER TWENTY-FOUR

LE TEVERONE, SOUVENIR D'ITALIE

By HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

LE TEVERONE, SOUVENIR D'ITALIE

A narrow river, its crystal waters sparkling in the brilliant sunlight, winds through a luscious landscape at the foot of a noble group of trees of heavy foliage. The nearer low bank in the foreground has taken a deep emerald hue under the umbrageous canopy, while across the stream the higher bank slopes to a broad meadow bathed in sunshine, and revealing tender greens, with suggestions of light yellows, in its luxuriant vegetation. Fleecy clouds of rounded contours float in a turquoise sky over hillside and meadow and the blue summits of distant mountains.

Height, 48 inches; length, 59 inches

Signed at the lower right, HARPIGNIES, 1898

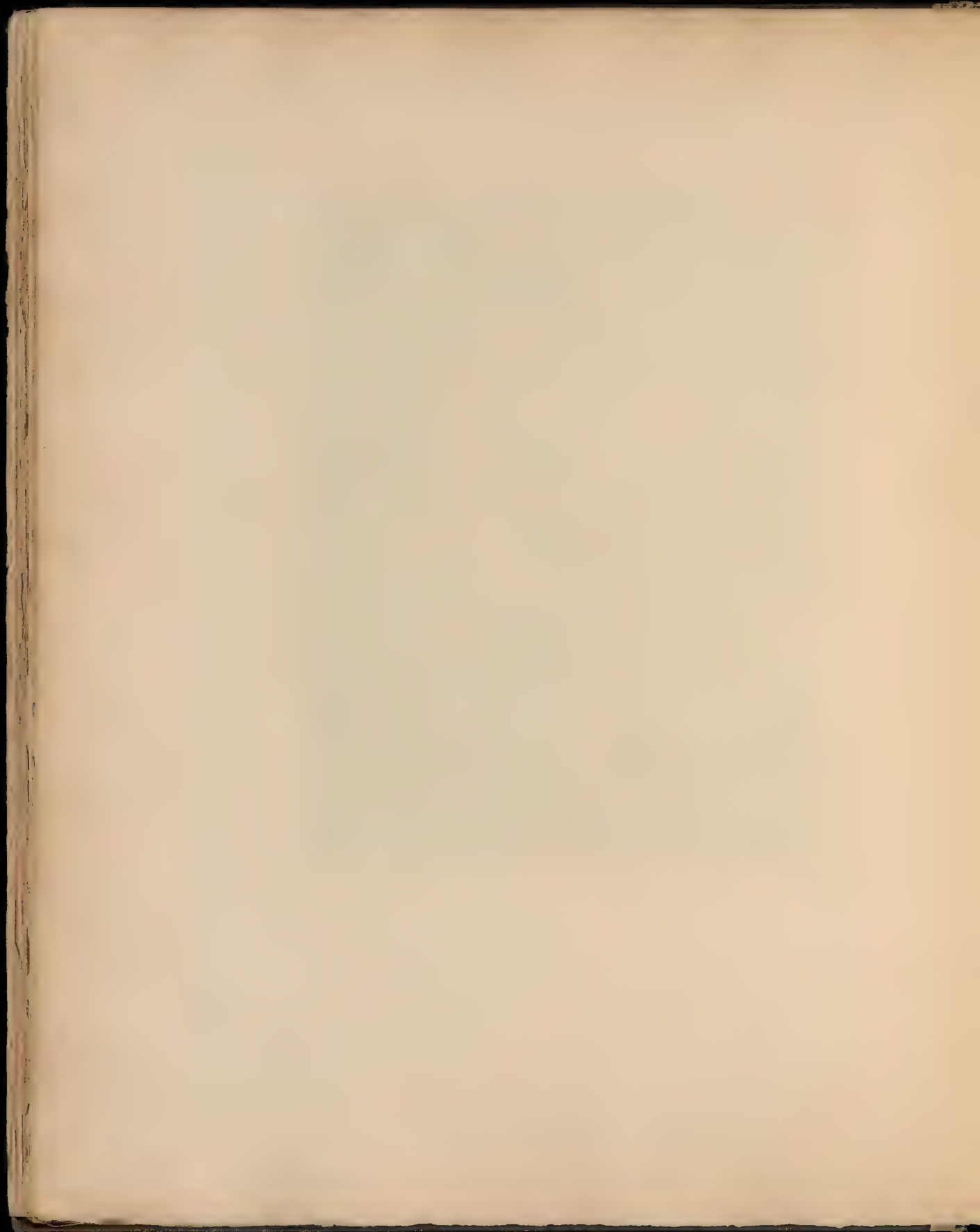
The Salon, 1891, No. 1001

Collection of J. STAATS FORBES, London

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER TWENTY-FOUR





CATALOGUE NUMBER TWENTY-FIVE

GLEANERS, PRÈS DES MEULES

By LÉON LHERMITTE

FRENCH: 1844—1925

LÉON LHERMITTE

FRENCH: 1844—1925

GLEANERS, PRÈS DES MEULES

Golden the harvest, and golden the fields after it, through which the gleaners wend their way. Three of them, women, are at work on the left, two bending to gather the precious leavings of grain, one standing, a bundle of sheaves under her arm, and looking toward the figure of a sleeping man on the right—a harvester exhausted, who in the heat of the day has thrown himself down upon a bundle of hay or grain which lies in the grateful shadow of a haystack. Back in the middle distance rise other stacks, a rich golden tone, with contrasting transparent shadows, and in the background at the left low green encircling hills are observed, under a fair summer sky of robin's-egg blue and mauve-white cloud billows.

Height, 35¾ inches; length, 51¼ inches

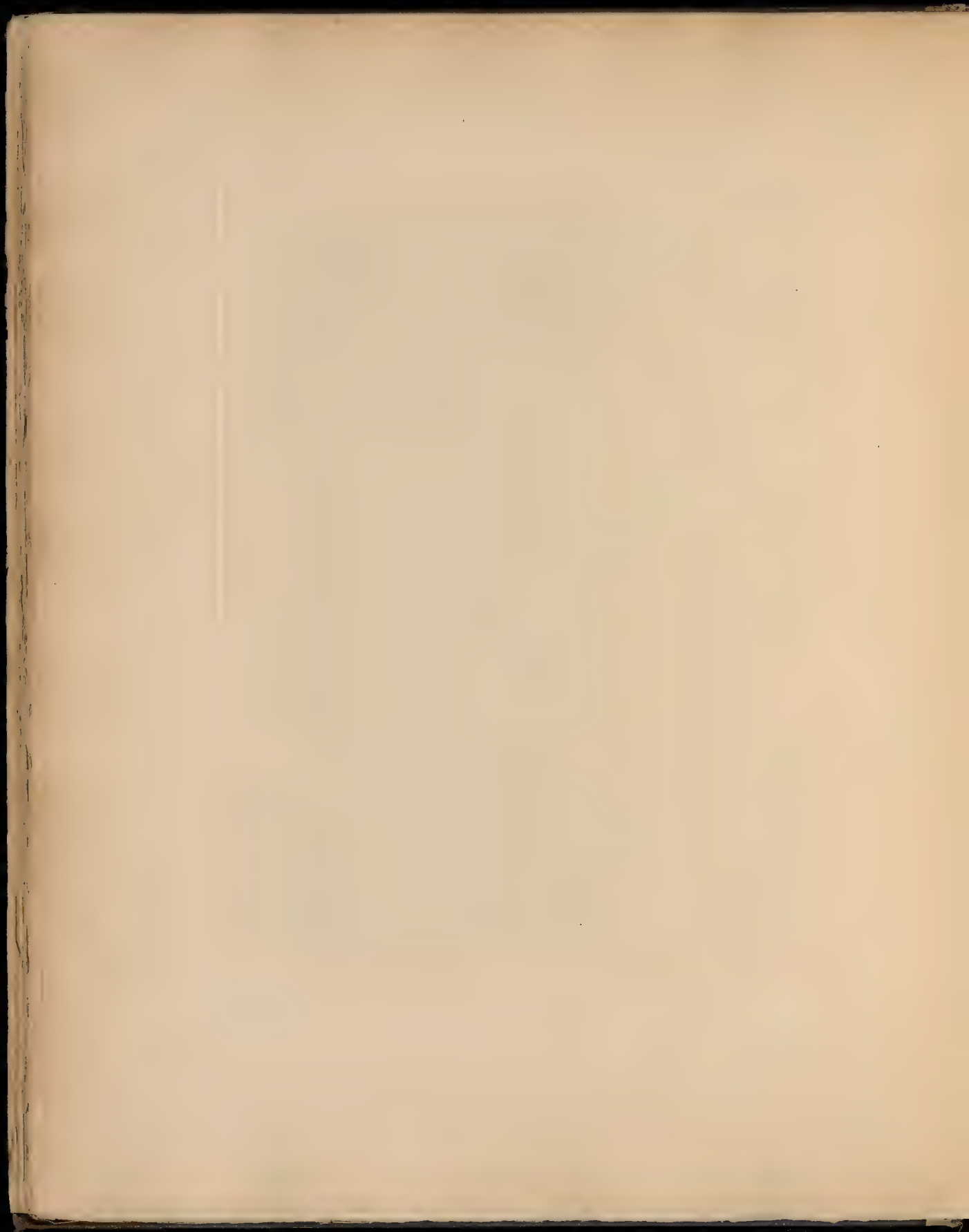
Signed at the lower right, L. LHERMITTE, 1912

The Salon, 1912

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER TWENTY-FIVE





CATALOGUE NUMBER TWENTY-SIX

INTERIOR AT SCHEVENINGEN

By *BERNARDUS JOHANNES BLOMMERS*

DUTCH: 1845—1914

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

INTERIOR AT SCHEVENINGEN

At a window within a cottage room two young peasant women and a small girl are grouped about a table eating a frugal meal. The two elder wear quaint headaddresses. She at the right is seated, her knitting in her lap where her left hand rests still holding on to it. Her right elbow rests on the table, and with her right hand she holds a cup she has just taken from her lips, which, still open, give to her features the suggestion of a listless smile. Across the table, at the opposite side of the window casement, her companion stands, a loaf of bread held against her breast with her left arm. She has paused in the act of cutting a thick slice and is gazing at the floor in vacuous contemplation, while the child, who has been munching bread, looks wistfully up at her. A deep blue spread covers the table and across it are lying the dried herring of the lunch. The sunlight throws the shadows of the window frames upon the curtains, and falling on the red carpet brightens this cozy corner of an humble room. The seated girl wears a brown waist and a bluish-green skirt, the one standing, a rose waist and brown striped skirt, while the child has a red skirt and striped overdress. Against the wall is seen a corner of the china cupboard.

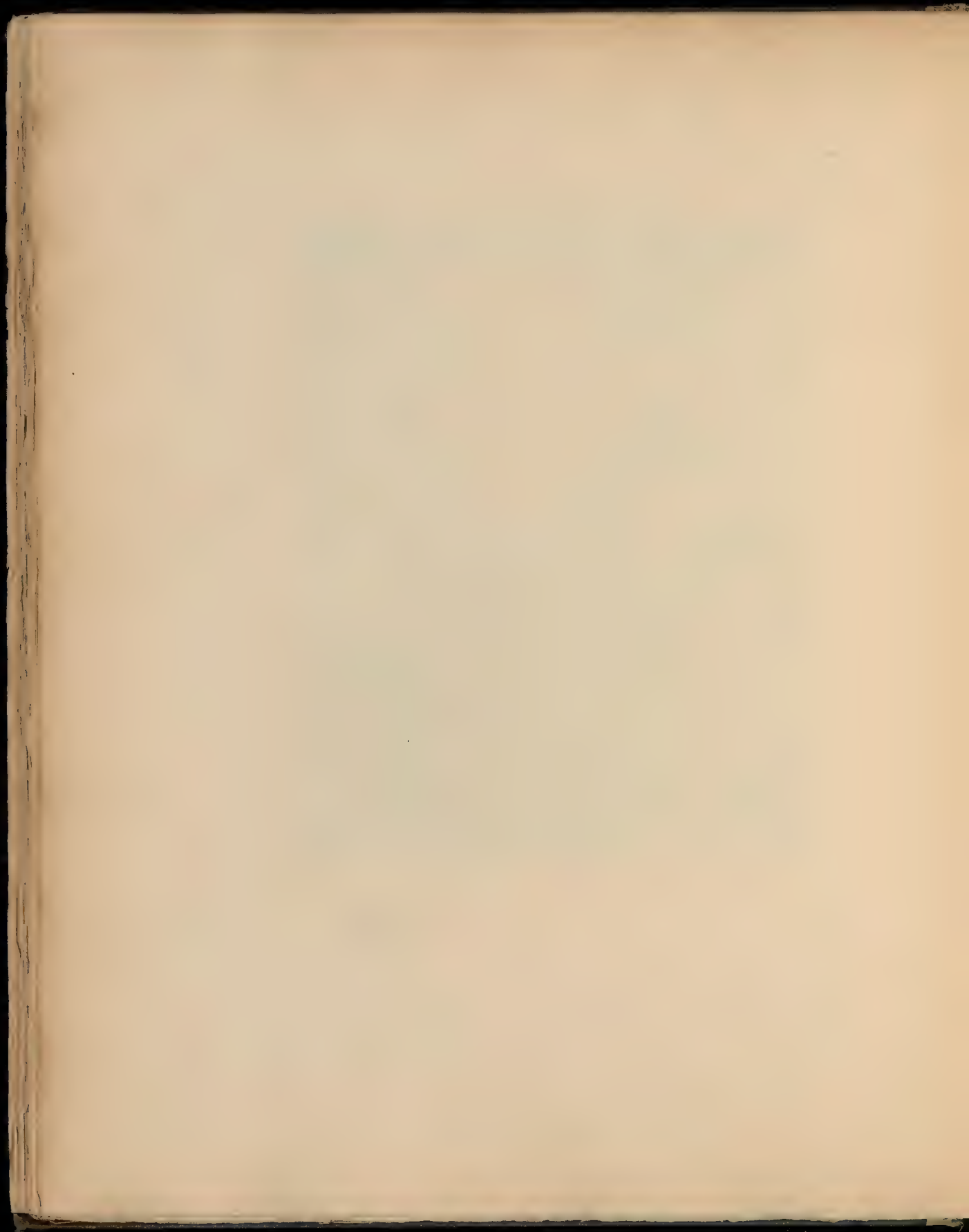
Height, 43 inches; width, 35½ inches

Signed at the lower right, B. J. BLOMMERS

Purchased from the late HERMANN SCHAUS

CATALOGUE NUMBER TWENTY-SIX





CATALOGUE NUMBER TWENTY-SEVEN

HOLLAND MEADOWS

By ANTON MAUVE

DUTCH: 1838—1888

ANTON MAUVE

DUTCH: 1838---1888

HOLLAND MEADOWS

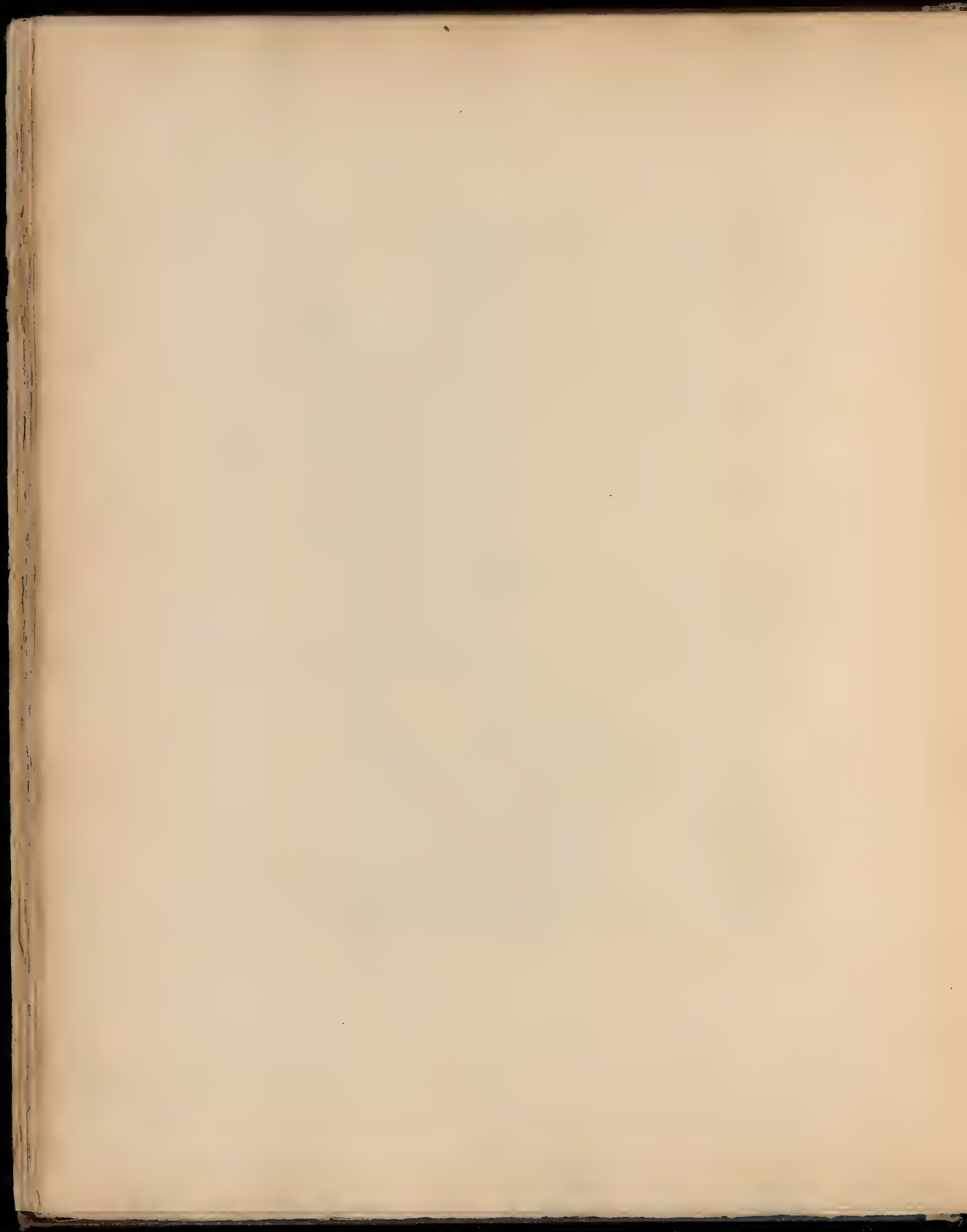
The picture, which remained for a long time in the studio of the artist, and was considered by him to be one of his best productions, shows a characteristic scene in the broad plain of Holland under a moist sky full of low-hanging summer clouds. In the foreground a group of spotted cows reposes in the sunlight after a morning's browse on the rich grass of the meadow. In the middle distance on the left is a clump of trees overhanging the entrance to a pasture beyond. The wide, level meadow which stretches away to a low horizon in the extreme distance is dotted with cattle, and among the trees on the sky line on the right are suggestions of a tree-shaded village.

Height, 34¾ inches; length, 54 inches

Signed at the lower right, A. MAUVE pt.

Collection of DAVID H. KING, JR., New York, 1905





CATALOGUE NUMBER TWENTY-EIGHT

KIOSQUE DES EAUX DOUCES

By *FÉLIX ZIEM*

FRENCH: 1821—1911

FÉLIX ZIEM

FRENCH: 1821—1911

KIOSQUE DES EAUX DOUCES

A small pool in the foreground reflects the white stucco walls of a handsome fountain. Its square structure curves out at the top into wide eaves, in the hollow of which are drowsy red-gold shadows. It is surmounted by a white central cupola, and four smaller ones. A figure in a geranium-colored jacket and brown skirt stands in the act of filling a blue pitcher. Other gaily dressed figures are disposed on the right, the centre of the group being a hooded wagon, decorated with yellow mouldings, to the pole of which are attached two white oxen. It appears to be a harem carriage, and the ladies have alighted and are seated on the ground. At the back of this vivacious scene is a grove of golden-brown and yellow trees, beyond the trunks of which appears a horizontal line of deep blue water. Its further bank is edged with the rosy yellow buildings of a city, the sky line of which, on the right, is interrupted by a towering mass and two minarets, which glisten white against the sky. The latter is bright robin's-egg blue, streaked with lazy layers of white and cream.

Height, 32½ inches; length, 51 inches

Signed at lower right, ZIEM

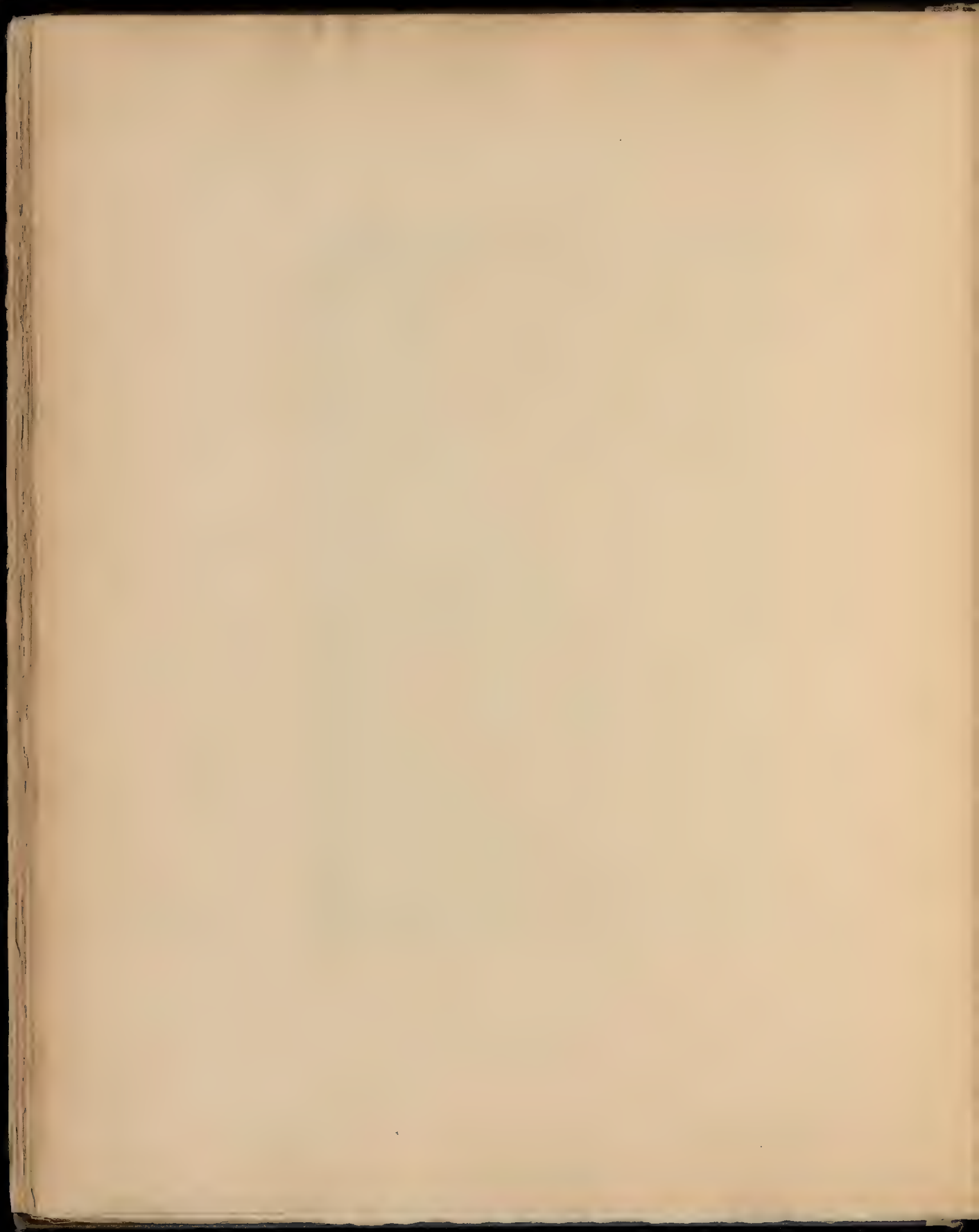
Collection of BARON DE VILLARS

Collection of P. A. B. WIDENER

From M. KNOEDLER & COMPANY

CATALOGUE NUMBER TWENTY-EIGHT





CATALOGUE NUMBER TWENTY-NINE

BULGARIAN SMUGGLERS

By ADOLPH SCHREYER

GERMAN: 1828—1899

ADOLPH SCHREYER

GERMAN: 1828—1899

BULGARIAN SMUGGLERS

On a rough rocky eminence a band of Bulgarian smugglers, with their shaggy unkempt horses, have halted on one of their unlawful excursions. A strong gale is blowing and the horses are huddled together for shelter, while two of the smugglers are seated on the rocks nearby in attitudes of patient expectation. On the right of the scene, beyond a pony scrambling breathlessly to the summit, is a view over a sunlit plain, with a dimly seen collection of buildings, evidently the first frontier town.

Height, 33½ inches; length, 55 inches

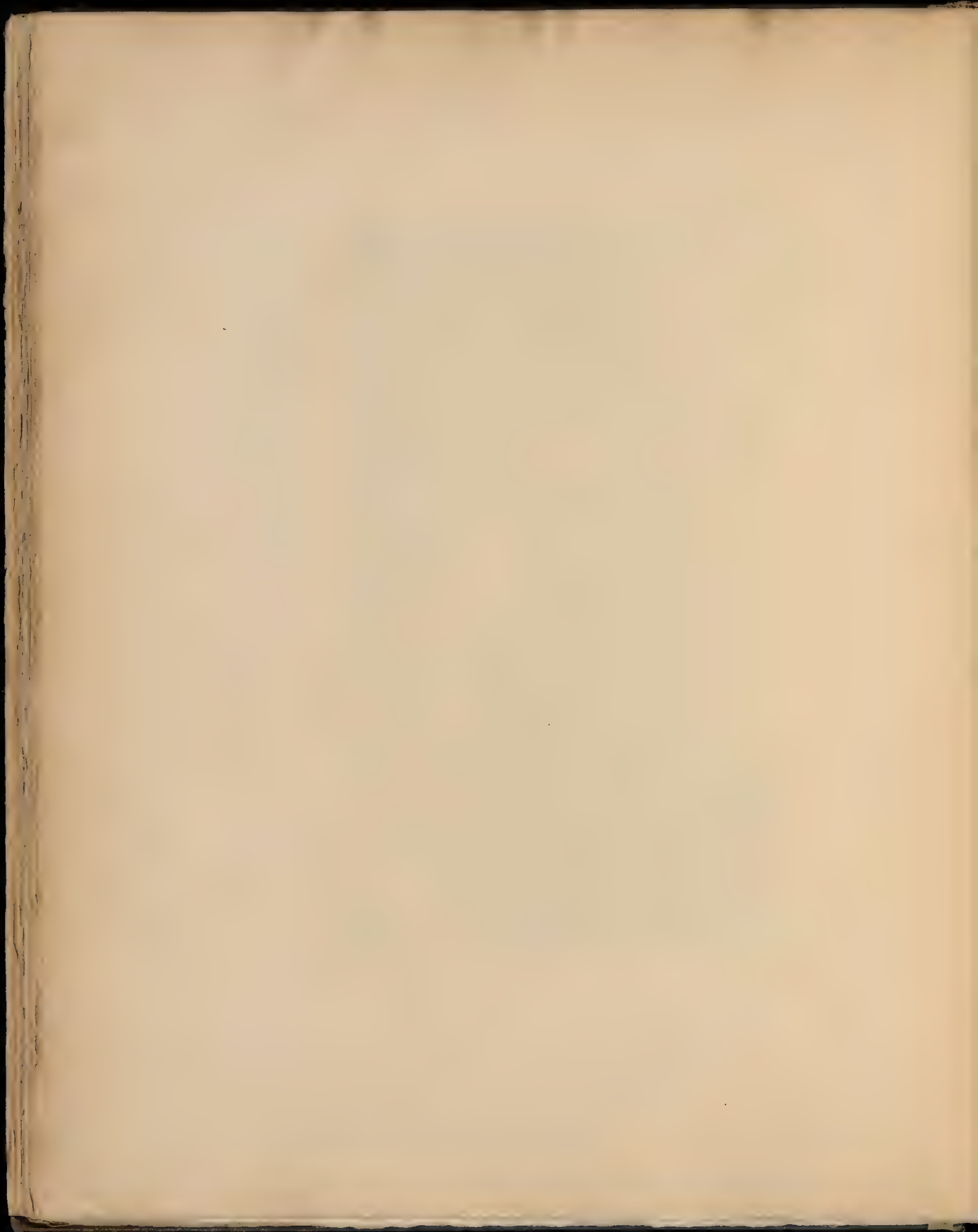
Signed at the lower right, AD. SCHREYER

Purchased from WILLIAM SCHAUS, New York, 1881

Collection of the late HEBER R. BISHOP, New York, 1906

CATALOGUE NUMBER TWENTY-NINE





CATALOGUE NUMBER THIRTY

RETURNING FROM MARKET

By ÉMILE VAN MARCKE

FRENCH: 1827—1890

ÉMILE VAN MARCKE

FRENCH: 1827—1890

RETURNING FROM MARKET

In the foreground a sturdy spotted bull, ring in nose, is moving with heavy dignity along a rough seaside road, followed by a cow and accompanied by a flock of bleating sheep. Just behind this group of animals, which is in a strong effect of sunlight, is seen the farmer's horse with panniers, upon which sits his daughter. The farmer himself trudges nearby, struggling to keep his hat on his head in the heavy gale. In the middle distance is a small bay of the sea, with flat-topped hills beyond, and the water is roughened by the strong wind, which drives a mass of lowering clouds across the horizon and over the hilltops at the left.

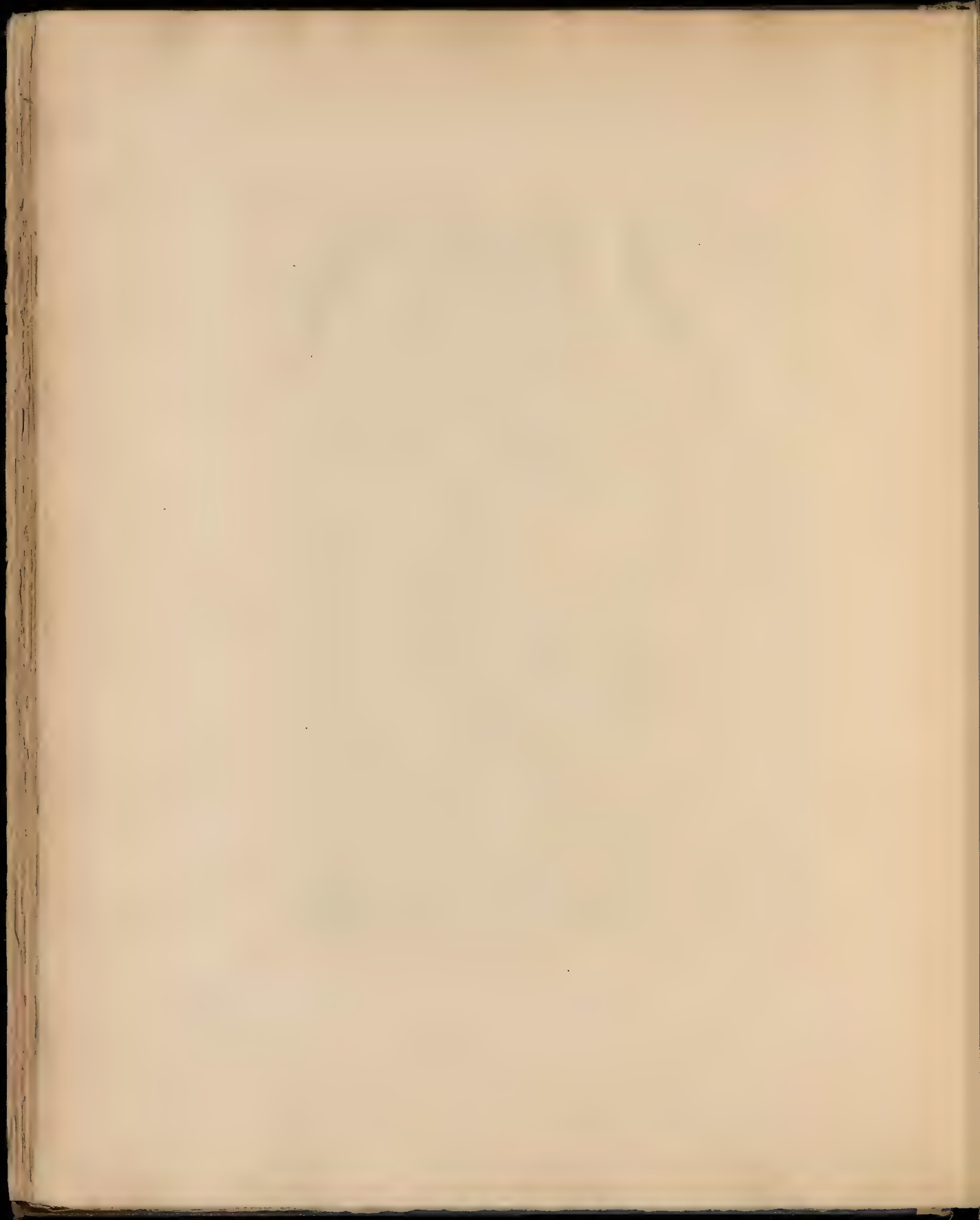
Height, 38 inches; length, 56 inches

Signed at the lower left, EM. VAN MARCKE

Collection of EDWARD M. KNOX, New York, 1906

CATALOGUE NUMBER THIRTY





CATALOGUE NUMBER THIRTY-ONE

A CALM ON THE SCHELDT

By PAUL JEAN CLAYS

BELGIAN: 1819—1900

PAUL JEAN CLAYS

BELGIAN: 1819—1900

A CALM ON THE SCHELDT

Near the centre of this picture two vessels are lying close together. They are hermaphrodite brigs, and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small fishing boats with fishermen.

Height, 31½ inches; length, 54 inches

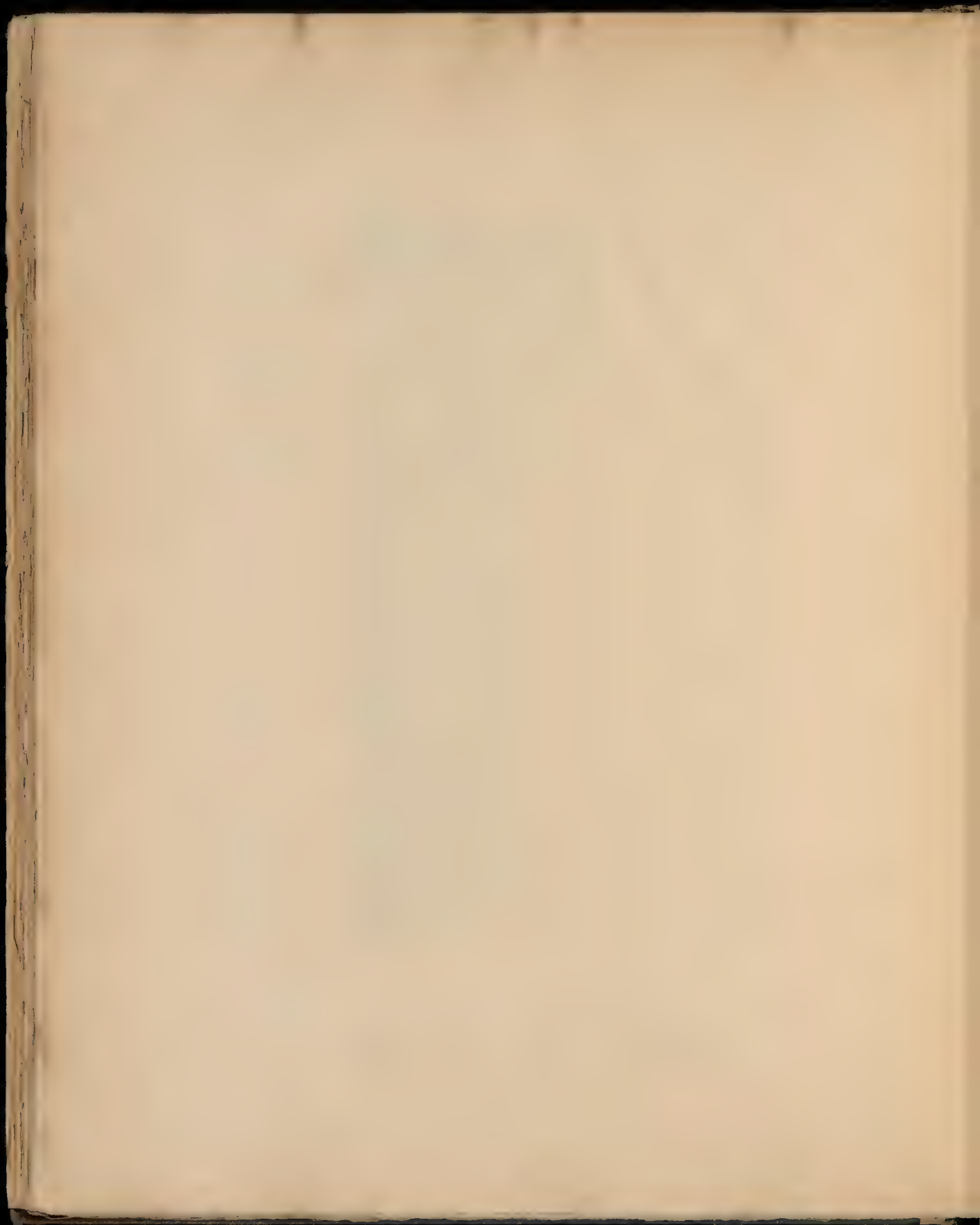
Signed at the lower right-hand corner, P. J. CLAYS

Collection of the late CHARLES T. YERKES, New York, 1910

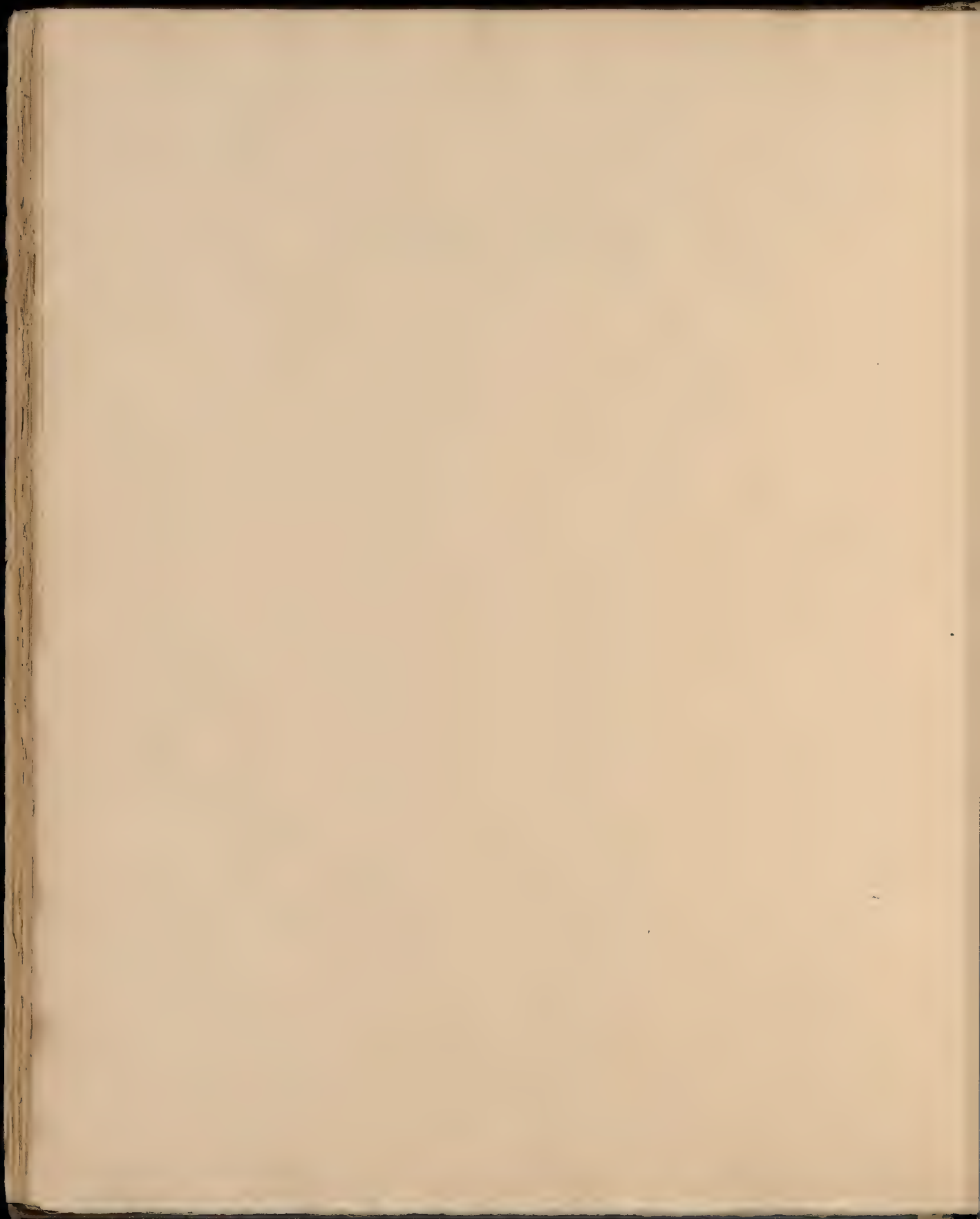
CATALOGUE NUMBER THIRTY-ONE



31. A CALM ON THE SCHELD T



LIST OF ARTISTS REPRESENTED
AND THEIR WORKS



LIST OF ARTISTS REPRESENTED
AND THEIR WORKS

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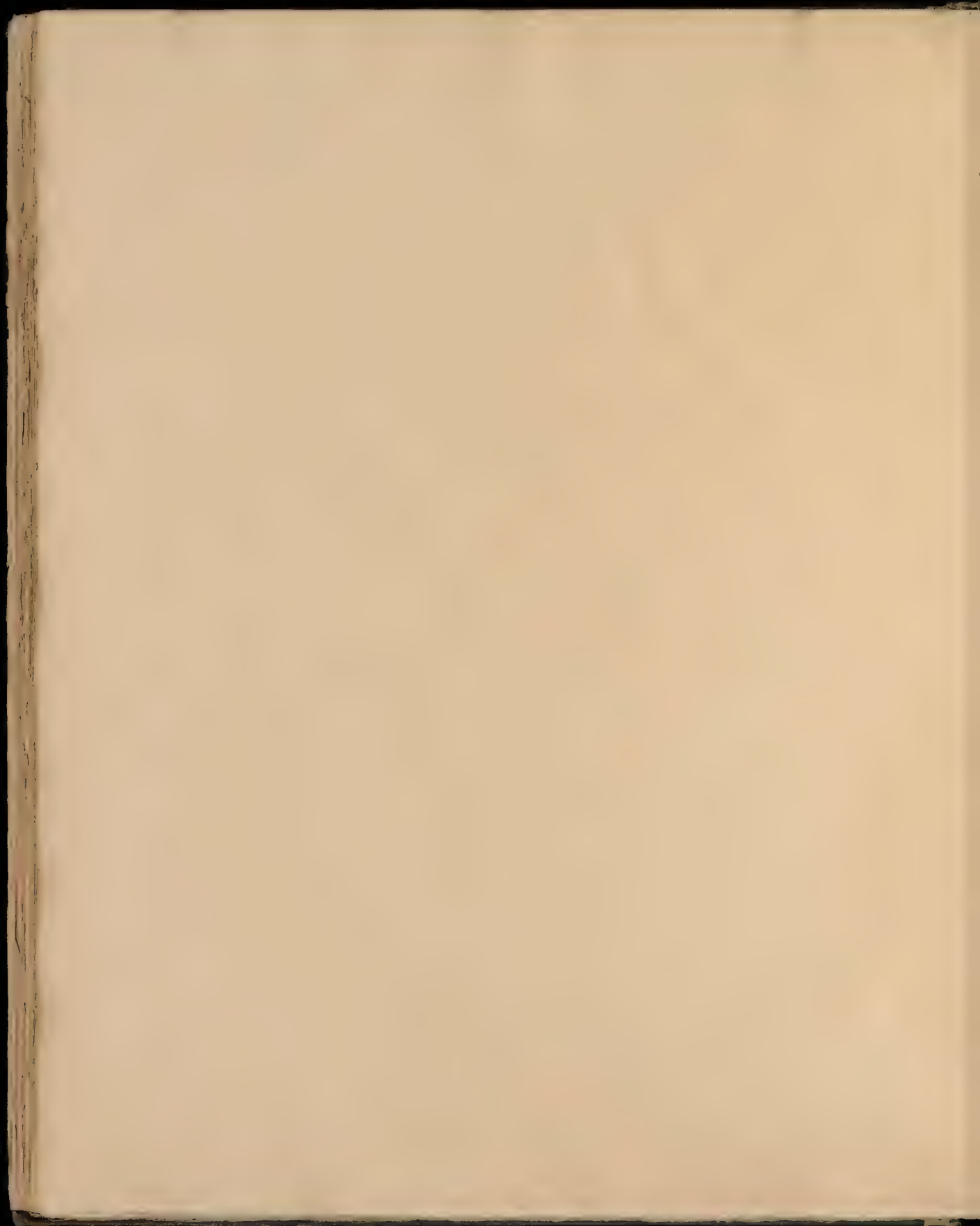
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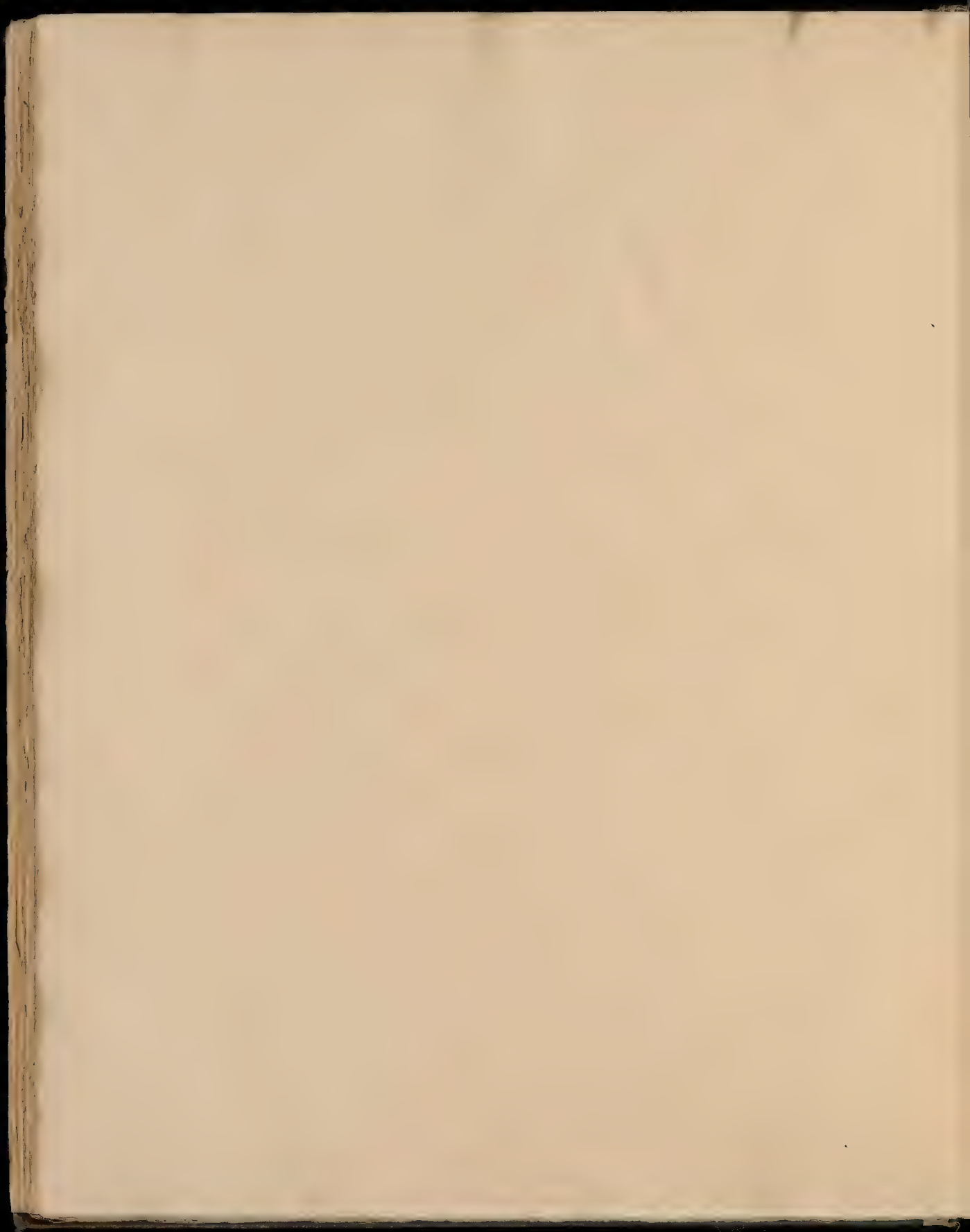
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COMPOSITION & PRESSWORK & BINDING
BY THE LENT & GRAFF CO., NEW YORK





# 3 - Dinez	"Le Bateau aux Chênes" - Dec. 1912 -	\$ 11,000.
8 - Durand	"L'Enfer avec Fisherman" - Jan. 1912.	10,000.
11 - Carot	"Le Lac" - Effect de l'été" - Aug. 1912	10,000.
13 - Paris	"Under the Windows" - Dec. 1912	10,000.
15 - Rousseau	"Bonnet d'Artiste" - Dec. 1912	10,000.
14 - Carot	"Le Cavalier dans la Campagne" - Feb. 1913.	10,000.
17 - Millet	"Hay Stacks" - March 1911	10,000.
18 - Carot	"Les Baigneuses des Iles Barracudas" - Feb. 1913	10,000.
20 - Carot	"L'Enfer avec Fisherman" - Nov. 1912.	10,000.
21 - Isidore	"Good Comrades" - Dec. 1912	10,000.
22 - Dinez	"The Life and Death" - Dec. 1912	10,000.
23 - Trepon	"Le Charrette, au Bois, au Soleil" Femmes - April 1913.	10,000.
24 - Harpignies	"Le Foyer" - March 1911	17,000.
25 - Harpignies	"Au Bois" - Aug. 1912	10,000.
26 - Zien	"Kiosque des Faux Jours" - Nov. 1912	7,000.
28 - Schreyer	"Baigneuses des Iles" - J. 1913	14,000.

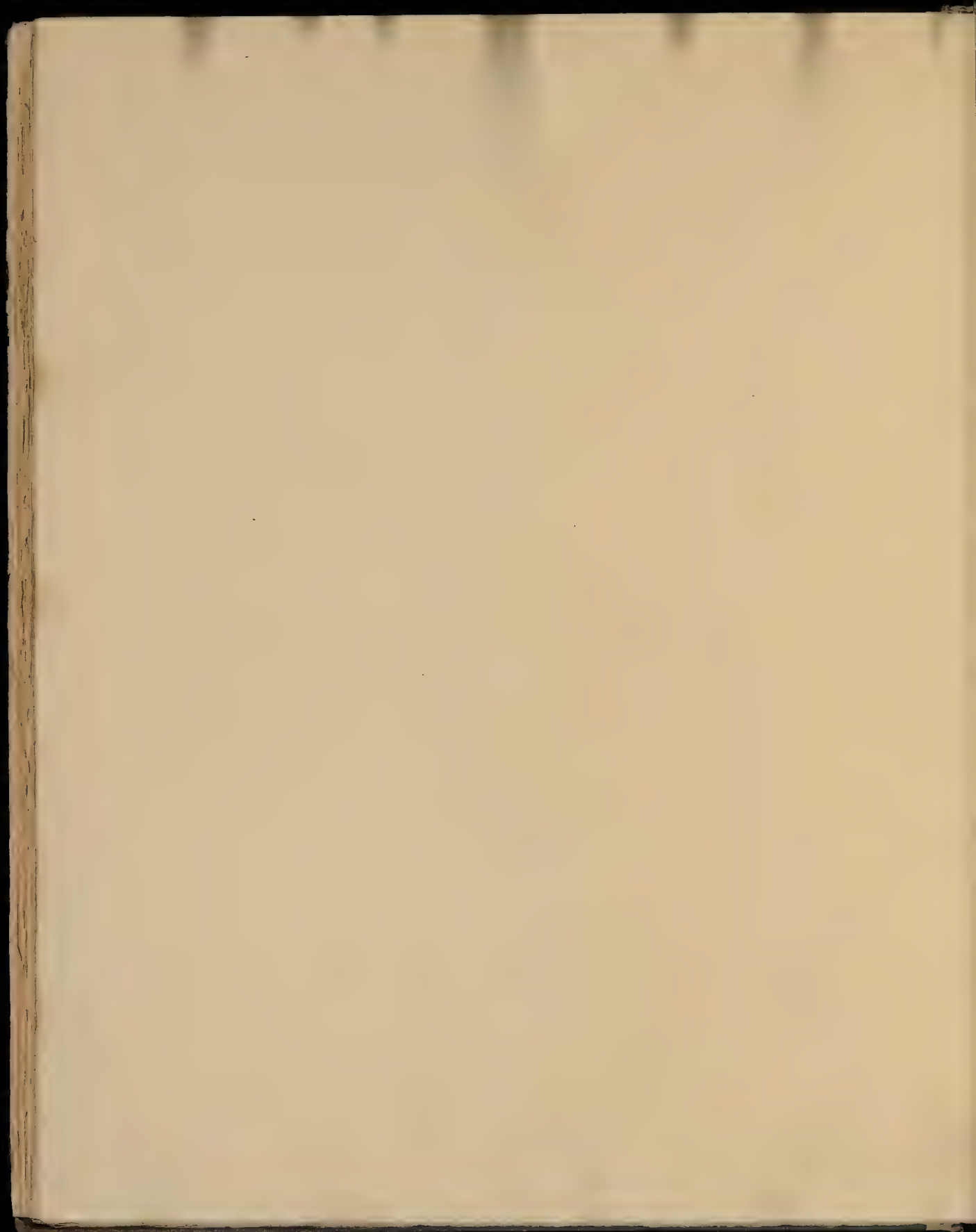


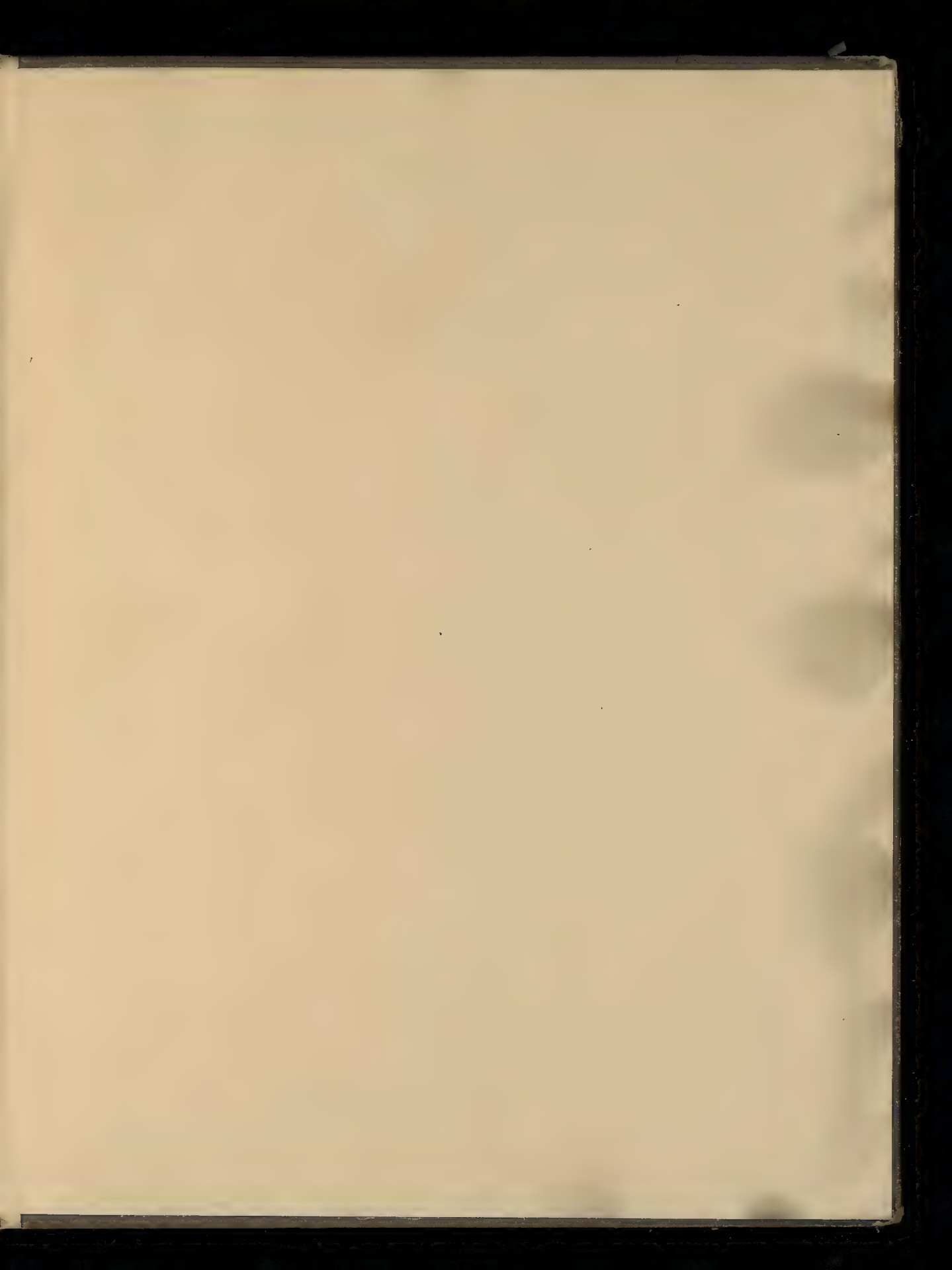
The C.K.G. BILLINGS Sale

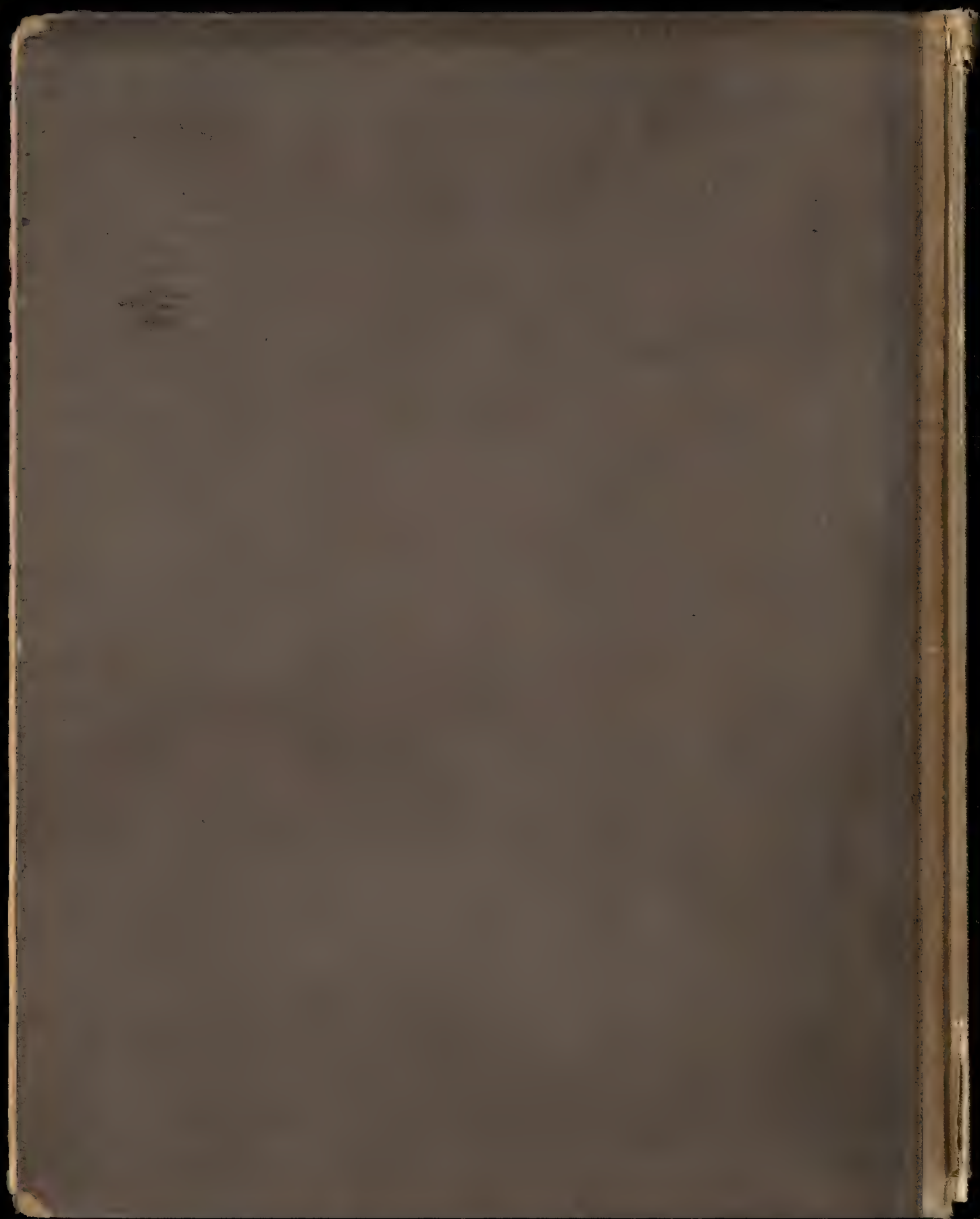
January 8-1926.

<u>No.</u>	<u>Artist</u>	<u>Price</u>	<u>Buyer</u>
1.	Schreyer	\$ 4500.	Clapp & Graham
2.	Millet	2200.	V.L. Benguiat
3.	Diaz	2400.	J.L. Schultz
4.	Corot	10000.	Knoedler
5.	Jacque	4100.	Jackson P. Higgs
6.	Ziem	6400.	L.L. Schultz
7.	Cazin	9500.	J.L. Schultz
8.	Dupre	12500.	
9.	Corot	11500.	
10.	Daubigny	12500.	J.L. Schultz
11.	Corot	21500.	O.W. Peabody
12.	Corot	12500.	Herbert Smith
13.	Maris	8500.	O.W. Peabody
14.	Corot	30000.	Clapp & Graham
15.	Rousseau	25000.	
16.	Corot	15000.	J.N. Hill
17.	Millet	26000.	W.R. Timkin
18.	Corot	27000.	O.W. Peabody
19.	Corot	50500.	Co. Jas. Elverson
20.	Crome	47000.	Knoedler
21.	Israels	8000.	W.H. Henry
22.	Diaz	8000.	Knoedler
23.	Troyon	16500.	J.K. Leidy
24.	Harpignies	5500.	D.T. Williams
25.	Lhermitte	5000.	B.F. Albee
26.	Blommers	1900.	
27.	Mauve	4300.	W.H. Henry
28.	Ziem	2500.	Knoedler
29.	Schreyer	3900.	W.W. McLaughlin
30.	van Marcke	2200.	J.W. Richardson
31.	Clays	4400.	Clapp & Graham

Dec 7 1925







THE WORLD OF ART

CROME'S "WILLOW TREE."—THE RETURN OF THE NATIVE.

IN these days of economic stress the steady migration to America of masterpieces of the civilisation of the Mediterranean basin proceeds with monotonous regularity, and European galleries and collectors have acquired a habit of regarding the migration with something like fatalistic resignation. For once in a way the tables have been turned. A few days ago Crome's famous "Willow Tree" arrived in England from the United States. At the important Billing's sale in New York, attended by the wealthiest collectors of America, the masterpiece fell to the courageous bid of Mr. James Hardy, of Norwich, who was determined to bring it back if he could to the land and county of its origin. This news is not only of the utmost import to Norwich, but to the whole country.

Crome painted certain outstanding pictures, amongst which can be sighted the "Mousehold Heath," "Porringland Oak," "Moonlight on the Yare," and "Mill on Mousehold Heath," all in the National Gallery, the "Outskirts of the Forest," in the Victoria and Albert Museum, and the lovely "Marlingford Grove," at Port Sunlight. There are, perhaps, but two others of equal importance out of the country, "A view of the back river, Norwich," and the "Willow Tree." The latter has now returned, never again, let us hope, to leave these shores.

The importance of the phase of painting which Crome, Gainsborough, Cotman, Constable and Turner represented in the history of European art, famous though it be, has yet to be fully grasped. An attempt to emphasise it was made in the recent exhibition at the Norwich Castle Museum. The main

stream of painting during the eighteenth century was largely confined to England and France. When the French revolution burst in all its fury, France, for the time being, was compelled to drop out, and England alone was left to preserve

the honoured tradition. Thus were the foundations laid, as history proved, on which the most significant art of the nineteenth and twentieth centuries was built. Amongst the greatest figures of this transition period, Crome stands out like a

giant. He it was who assimilated the best principles of Claude on the one hand and Ruysdael and Hobbema on the other, grafted the finest principles of painting on to the English School and raised it to one of the highest pinnacles it has ever attained. Crome's influence created the Norwich school, and through it, moulded much of the subsequent painting of this country. The great Frenchmen of the nineteenth century unconsciously owe to him more than they realize. Incredible though it may appear, Crome and Cotman are to all intents and purposes unknown in modern Paris.

A great creative artist is rarely appreciated by his own generation. His rôle is to lead, and hence he is always in advance of his time. Crome was essentially in this category, and we cannot be surprised, therefore that, even at the height of his powers, he was compelled to earn his daily bread by teaching those who were too often unworthy of their master.

How many more masterpieces he would have produced had he been freed from such drudgery, what man can tell?

Let us, however, rejoice in the return of the "Willow Tree," and trust that its presence amongst us will prove an incentive to further creative effort on the part of the young artists of this country. The acquisition was a costly one, but no mere sum of money can represent our gratitude to the purchaser.

P. M. TURNER.



N.Y. Times, E 12/2/25

BILLINGS TO SELL 31 GREAT MASTERS

**Moving to California Bungalow,
He Disposes of Paintings for
Which He Has No Room.**

EIGHT OF THEM ARE COROTS

**Millet, Diaz and Daubigny Are
Others—Sale on Jan. 8 After
American Gallery Exhibition.**

Some of the masterpieces of French, Dutch and English painters of the nineteenth century, belonging to C. K. G. Billings, which formerly adorned the walls of Fort Tryon Hall, in this city, are to be sold at the American Art Galleries on the evening of Jan. 8, it was announced yesterday. They will be exhibited on Jan. 2. Mr. Billings has moved to California, and because he found his quarters in a bungalow too restricted to display the collection he is selling some of them.

There are eight Corots to be sold. One of these is "Lake Neml," illustrated in Robaut under the title "Solitude." This was purchased by Mr. Billings at the sale of twenty-one masterpieces belonging to the estate of H. S. Henry of Philadelphia, in 1910. Part of its description reads: "Over the water, cooled by the greenish gray reflections of the surrounding vegetation, the light floats softly toward the girl from the central distance. Here a low hill forms a lavender silhouette against the rosy suffusion of the lower sky. The latter, as it mounts, pales to a warm ivory and thence to ivory touched with blue, passing up into a faint dove-gray, barred with dripping strata of feathery tufts of white."

Other Corots are "La Charette de Crea," shown at the Ecole des Beaux-Arts and coming more recently from the John T. Martin collection, New York, 1909; "Le Vieux Pont de Briques," also from the Henry collection, and "Landscape with Lake and Ruin," a composition taken from near Nantes, which was purchased from Corot in 1875 by the administrator of the Comtoir d'Escompte of Paris, sold to Georges Petit of Paris and then to a Chilean collector, who retained it until 1908, when it was returned to Paris and bought by Herman Schaus of New York.

Other Notable Canvases.

Three other Corots were added by Mr. Billings to his collection in 1912 and 1913. They are "Le Cavalier dans la Campagne," painted at Ville d'Avray and at one time belonging to Alexander Dumas; "Le Lac—Effet de Matin," one of the Ville d'Avray landscapes, and the charming landscape with nude bathers, "Les Baigneuses des Iles Borromees," originally bought direct from the artist, exhibited at the Memorial Exhibition of Works of Corot at the Ecole des Beaux-Arts in 1875, and at the Corot exhibition at the Durand-Ruel Galleries in Paris in 1878.

Whether there are just thirty-one

paintings for this exhibition and sale. One of the most notable among them is the world famous "Old Crome," known as "The Willow Tree," from the M. C. D. Borden collection. This picture was sought as a loan from Mr. Billings for the Crome Commemoration of 1921, held at Norwich, England, the city of John Crome's birth, and where he died on April 22, 1821.

Another painting, almost a century removed from Crome's time, is L'hermitte's Salon picture of 1912; "Cleaners, pres des Meules," another is "Le Mare aux Chenes," by Diaz, from the George Blumenthal collection, New York; and a third is "Landscape With Fisherman," by Jules Dupré, purchased direct from the artist and obtained from the collection of J. Gillingham Fell of Philadelphia.

Three Millet Paintings.

"Haystacks," by Millet, is another canvas. It was purchased direct from the artist, shown at the J. F. Millet Exhibition, Paris, 1887, also the Centennial exhibition of French Art, Paris, 1889, and from the collection of Mme. Samson Davilliers.

Another canvas is Josef Israel's "Good Comrades," a Salon painting of 1877. Millet's "Retreat from the Storm," from the H. S. Henry sale of 1907 and another, "The Haystacks," by the same artist, are also to be sold. A Dutch composition by Blommers, "Interior at Scheveningen," is a group of two young peasant women and a small girl at a cottage window.

Other paintings include Rousseau's "Bosquet d'Arbres," "In the Forest of Fontainebleau," by Jacque and a harbor scene, "A Call on the Scheldt," by the Belgian painter, Paul Jean Clays, which was once in the Charles T. Yerkes collection.

Another gem from the Henry sale is "La Saulaie," by Daubigny, "La Route," by Cazan, "Le Parc aux Boeufs," by Diaz, "Le Teverone, Souvenir d'Italie," by Harpignies, "Venice," by Ziem, two characteristic Schreyers, "A Halt in Wallachia," and the more adventurous "Bulgarian Smugglers," and a harem party at the "Kiosque des Eaux Douces," by Ziem, are to be shown at the American Galleries.

The great cattle painters are included, Troyon with his fine and varied composition, "La Charrette de Foin," van Marcke with his sturdy and vigorous "Returning From Market," Willem Maris with a tender and peaceful group of cows near a pool in the Low Countries, "Under the Willows," Anton Mauve with "Holland Meadows," from the David H. King collection.



"THE HAYSTACKS"

A Millet which is included in that portion of the famous Billings collection which will be sold at auction in New York during January. Troyon, van Marcke, Willem Maris, Corot, Crome and L'hermitte are other masters represented in the thirty-one canvases which are to go under the hammer

The C. K. G. Billings Collection

□□□□□

SOME of the famous masterpieces of French, Dutch and English painting of the Nineteenth century, belonging to C. K. G. Billings, Esq., which formerly adorned and lent distinction to the walls of Fort Tryon Hall, in New York, are to come under the auctioneer's hammer. When they were in place in the truly wonderful mansion on Washington Heights—on the site of the ancient Revolutionary Fort Tryon, named for the last royal governor of New York province—not long ago bought by John D. Rockefeller, Jr., and perhaps eventually to come to the City of New York for parkland—they were renowned as a conspicuously important part of that truly remarkable estate.

Since those days—and how short a time ago they were—Mr. Billings has removed to California, and in the bungalow (though magnificent) typical of that land of the Golden West he has found quarters too restricted for these productions of the great painters' pencils. So he has determined upon selling a few of the greatest of them, and has transported them back to New York to be sold at absolute public sale by the American Art Association, Inc., the sale to take place early in January. Of how careful Mr. Billings has been and is of these priceless paintings an earnest is offered in the fact that a special car was chartered for their transportation to the East and a man accompanied

appeared on fifteen separate occasions. The Virgin touched the rock from which now flows the stream of healing water, and ordered that a shrine should be built where all the nations of the world might come and worship. Naturally Bernadette's fame soon spread abroad and lovers of the marvelous came to Lourdes from all over France. Over the spot a large and beautiful church has been built, too small however to accommodate the crowds that gather from the ends of Europe and beyond the seas. Services are held in the open, the multitude being enclosed in the arms of great stone galleries supported on arches that extend in front of the church. All manner of people are there, the wealthy in their affluence, and the poorest of the poor, the sick and the lame of body and spirit, all seeking healing, and some there be that find it, for the walls of the grotto are lined with crutches left by those who needed them no longer. Great masses of people drawn together by a common purpose are always impressive and a crowd of pilgrims that have gathered together in the hope of seeing some miracle wrought is intense indeed, whether it be on the banks of the Ganges or by the little stream at Lourdes, but the looker-on is filled with sadness for the suffering of those who appear beyond all earthly aid.

A little way up the valley from Lourdes there is a small church that will interest many even more than the one by the grotto. It is no ordinary

church this one of Luz, for it is a church and fortress combined embattled and enclosed in defensive works. Built by the Templars in the twelfth century, many a siege it must have withstood in those stirring times when warfare was a pastime and the church was a refuge. Relics of those days still hang on rusty nails in the wall inside, swords and spears of warriors who might have unarmed themselves after battle and left them there.

For those who like the gaiety of a cosmopolitan health resort there are such places as Pau and Biarritz where swagger hotels abound, and Toulouse is a place of art and learning, while over them all rests a wealth of history. But of all the mediæval towns in this part of France Bayonne is perhaps the most charming, a town to fascinate the artist or the antiquarian. Along its battlements there are charming pictures where bastions and towers have been changed into peaceful dwellings, but should one forget that this is a soldier town. The very name would remind one that at one time it was noted for the manufacture of arms, for did not it give its name to the bayonet? So old are some of the buildings that they seem almost to have outgrown history. On one of them there is a slab of stone giving a list of the names of the people that have lived there, and the name that heads the list is that of the illustrious hero of history and romance the Black Prince of England, reminiscent of the days when Gascony was an English province.



the car to see that nothing happened to them on the long railway journey.

They are now here, and promise a treat to the picture buyers of the world—for the world is represented in New York City. They will be exhibited at the American Art Galleries on January 2, 1926 and will be sold there on the evening of January 8th under the auctioneer's hammer. Mr. Billings not only purchased at famous sales held by the American Art Association but also bought through private negotiations, largely through the house of M. Knoedler & Company, Mr. Roland F. Knoedler giving his personal attention to Mr. Billings's acquisitions.

As a further evidence of Mr. Knoedler's interest in this great collection Mr. Billings has a letter from him, dated June 19, 1920, relating to "Chateau Thierry," a painting by Corot, which Mr. Billings had purchased long before the World War, from the collection of H. S. Henry, which was sold in New York in 1907. Mr. Knoedler writes:

"My dear Mr. Billings: I showed a reproduction of your Corot, "Chateau Thierry" to Lhermitte, who lives near the place, and he tells me that the church steeple was not touched during the war, and that it is in the same condition now as it was before the war.

"He said that he remembers the picture distinctly, as it was while Corot was painting it, in April, 1863, that he made the great artist's acquaintance. I hope these few facts will interest you."

The picture is a view from the ramparts, and was taken to Arras by Corot shortly after it was painted. The church steeple is a conspicuous feature in the composition. The picture was shown at the Exposition des Cent Chefs-d'Oeuvre, Paris, 1892 and is reproduced in Moreau-Nelaton's work on Corot.

Altogether no less than eight authentic Corots are in the collection, all but one of them reproduced in the authoritative work on Corot by Alfred Robaut and Moreau-Nelaton, and the provenance of that one most clear and direct.

Perhaps the "Lake Nemi," purchased by Mr. Billings at the sensational sale of twenty-one masterpieces belonging to the estate of the Philadelphia amateur H. S. Henry, most enthused the audience at Mendelssohn Hall on that February evening in 1910. A part of its description at the time read: "Over the water, cooled by the greenish gray reflections of the surrounding vegetation, the light floats softly toward the girl from the cen-

tral distance. Here a low hill forms a lavender silhouette against the rosy suffusion of the lower sky. The latter, as it mounts, pales to a warm ivory and thence to ivory touched with blue, passing up into a faint dove-gray, barred with dipping strata of feathery tufts of white."

Other Corots are "La Charette de Grès," shown at the Ecole des Beaux-Arts and coming more recently from the John T. Martin collection, New York, 1909; "Le Vieux Pont de Briques," also from the H. S. Henry collection of 1910; and "Landscape with Lake and Ruin," a composition taken from near Mantes, which was purchased from Corot in 1875 by the Administrator of the Comtoir d'Escompte, of Paris, sold to Georges Petit of Paris, then to a Chilean collector who retained it until 1908, when it was returned to Paris as collateral and bought by Hermann Schaus of New York.

Three other Corots were added by Mr. Billings to his collection in 1912 and 1913, subsequent to the publication of his private catalogue of the Fort Tryon Hall premises, and worthy of their associates at the Hall: "Le Cavalier dans la Campagne," painted at Ville d'Avray and at one time belonging to Alexander Dumas; "Le Lac—Effet de Matin," one of the Ville d'Avray landscapes; and the charming landscape with nude bathers, "Les Baigneuses des Iles Borromées," originally bought direct from the artist, exhibited at the Memorial Exhibition of Works of Corot at the Ecole des Beaux-Arts in 1875, and at the Corot exhibition at the Durand-Ruel galleries in Paris in 1878.

Altogether there are just thirty-one paintings—all masterpieces—which Mr. Billings has selected from his collection for this exhibition and sale. One of the most notable among them is the world famous "Old Crome," known as "The Willow Tree," from the M. C. D. Borden collection. This picture was sought as a loan from Mr. Billings for the Crome Commemoration of 1921, held at Norwich, England, the city of John Crome's birth, and where he died on April 22, 1821. The National Gallery, London, loaned some of its masterpieces, and the Lord Mayor of Norwich, Mr. George Green, in writing to Mr. Billings requesting the loan of "The Willow Tree," spoke of Mr. Billings as "the fortunate possessor of one of Crome's most famous paintings," and expressed the desire for "your picture which is representative of Crome at his best."

Another great painting in the collection, almost a century removed from Crome's time, is Lhermitte's Salon picture of 1912 "Gleaners, près des Meules"; another is "Le Mare aux Chênes" by

Diaz, from the George Blumenthal collection, New York; and a third is "Landscape with Fisherman" by Jules Dupré, purchased direct from the artist and obtained from the collection of J. Gillingham Fell of Philadelphia.

A noteworthy canvas even in this notable collection is a remarkable and forcible Millet "Haystacks" purchased direct from the artist, shown at the J. F. Millet Exhibition, Paris, 1887 also the Centennial Exhibition of French Art, Paris, 1889 and from the collection of Mme. Samson Davilliers and later purchased from M. Knoedler and Company.

One of the finest paintings by Josef Israëls in this country—or, it may be said anywhere—is the "Good Comrades," a Salon painting of 1877, formerly in the George I. Seney sale of 1891 and later in the collection of P. A. B. Widener of Philadelphia; and Jean Francois Millet's "Retreat from the Storm" from the H. S. Henry sale of 1907 is a document of vivid action and freshly pricked emotion. A second canvas by Millet is one of haystacks and sheep and a shepherd, "The Haystacks," which has a long and direct record from the artist through notable Paris exhibitions. A second Dutch figure composition, this one by Bloomers, "Interior at Scheveningen," is a delightful group of two young peasant women and a small girl at a cottage window.

Theodore Rousseau, acknowledged master of his contemporaries the great men of Barbizon, is here with a picture which fairly sings, with its marked fidelity to placid nature, the "Bosquet d'Arbres." "In the Forest of Fontainebleau" by Jacque is an unusual painting by this master, and at his best. A brilliant harbor scene by the Belgian painter Paul Jean Clays is here, "A Calm on the Scheldt," a reminiscence of the remarkable Charles T.

Yerkes collection sold by the American Art Association in 1910.

Perennial beauty and dignity in landscape painting runs through the collection, as instanced in "La Saulaie" by Daubigny—"a delicate tonality of gray and brown, the gray tenderly suffused with rose, the brown with faint mellow green"—from distinguished ownerships and exhibitions in Europe, reproduced in the *International Studio* in 1906 and obtained at the H. S. Henry sale in 1910; in "La Route" by Cazin, from the Col. Edward M. Knox collection; in "Le Parc aux Boeufs" by Diaz—"The Vista of level foreground terminates in a horizontal band of trees, the advance line of the 'forest'; in "Le Teverone, Souvenir d'Italie" by Harpignies, his Salon painting of 1898—"A narrow river, its crystal waters sparkling in the brilliant sunlight, winds through a luscious landscape at the foot of a noble group of trees of heavy foliage," a typical Harpignies with "all of the great out-of-doors" brought within its compass.

The great cattle painters are included, Troyon with his fine and varied composition "La Charrette de Foin"; van Marcke with his sturdy and vigorous "Returning from Market"; Willem Maris with a tender and peaceful group of cows near a pool in the Low Countries, "Under the Willows"; Anton Mauve with "Holland Meadows" from the David H. King collection.

A romantic variant comes in in one of the finest of Ziem's paintings, a "Venice" with a view of the Doge's palace and the Campanile. The same painter appears in one of his more Oriental compositions, a harem party at the "Kiosque des Eaux Douces." And there are two characteristic Schreyers, "A Halt in Wallachia" and the more adventurous "Bulgarian Smugglers."



THIS CLIPPING FROM
NEW YORK
AMERICAN

JAN 9 - 1926

BILLINGS ART SALE BRINGS HIGH PRICES

By GERALDINE FITCH.

COROT'S masterpiece, "Les Baigneuses des Iles Borromees," was sold last evening for \$50,000 to Colonel James Elverson, of Philadelphia, during the dispersal of the G. K. G. Billings collection of paintings, in the American Art Galleries. The grand total brought by the thirty-one famous canvases by twenty masters of the French, Dutch and English schools, is \$401,300.

Hundreds of art lovers, private buyers, dealers and connoisseurs packed the galleries. Otto Bernet and Hiram Parke, officiating auctioneers, described the sale as one of the most successful in years.

"The Willow Tree," by John Crome, went to M. Knoedler & Co. for \$47,000. This picture was obtained by Mr. Billings from the James Pierpont Morgan sale, for \$55,000.

Following are the catalogue numbers, subjects, purchasers and prices obtained for important pictures in the collection:

- 4—"Chateau Thierry," by Jean Baptiste Corot; M. Knoedler & Co. \$10,000
- 8—"Landscape with Fishermen," by Jules Dupre; W. Seaman, agent. 12,500
- 9—"Landscape with Lake and Ruin," by Corot; W. Seaman, agent. 11,500
- 10—"La Saulaie," by Charles Francois Daubigny; J. L. Schultz 12,500
- 11—"Le Lac," by Corot; O. W. Peabody 21,500
- 12—"Arleuc-Pailleur—Le Vieux Dont de Briques," by Corot; Herbert Smith. 12,500
- 14—"Le Cavalier Dands La Campagne," by Corot; Clapp & Graham 30,000
- 15—"Bosquet d'Arbres," by Pierre Etienne Rousseau; Anton Rudert, agent. 25,000
- 16—"Lac Nemi," by Corot; James M. Heil. 15,000
- 17—"The Haystacks," by Jean Francois Millet; Thomas Williams 26,000
- 18—"La Charrette de Grès," by Corot; O. W. Peabody. 27,000
- 23—"La Charrette de Foin," by Constant Troyon; J. K. Leidy 16,500

"Best by attest"

HENRY  ROMEIKE

PRESS CLIPPINGS

220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

JAN 7 - 1926

3 REMBRANDTS ARE ON EXHIBIT

Fine Paintings by Dutch Master Loaned for 10 Days to The Institute of Arts.

By FLORENCE DAVIES.

Three fine paintings by the great Dutch master, Rembrandt, have been placed on view at the Detroit Institute of Arts, Jefferson avenue and Hastings street, for a special loan exhibition to last about 10 days.

Of the three paintings, one is loaned by Julius H. Haass, having been recently acquired by him, and the other two are shown by the courtesy of Thomas Agnew & Sons of London and New York.

The canvas loaned by Mr. Haass is the portrait of an old man and makes a fine companion piece to the other Rembrandt already owned by him, a portrait of his second wife. The picture of the old man is well authenticated, having once belonged to the collection of the Duke of Sutherland, and recently having been shown in an important exhibition of Dutch masters at the Knoedler Galleries in New York.

The two other paintings are especially interesting because they show different periods of the artist's work. One of them, a landscape with a Biblical scene, is unusual in subject matter.

Rembrandt painted few landscapes and the one now in Detroit is the largest known, with the single exception of his famous Old Mill. The scene depicted is that of the baptism of an officer. The third painting is the Portrait of a Man With a Turban and demonstrates Rembrandt's ability to use rich glowing color. It was painted in the last period of the artist's life, and is done in his later broad manner, which is now considered his finest expression.

The three paintings illustrate the early, late and middle periods of Rembrandt's career.

BEST BY ATTEST

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THIS CLIPPING FROM

NEW YORK,
N. Y.
ART NEWS, THE

DEC 26 '925

31 PAINTINGS FROM BILLINGS COLLECTION

The Corot reproduced on this page is one of eight important works by that artist which are the *clou* of the C. K. G. Billings Collection to be sold at the American Art Association on the evening of Jan. 8. The picture was painted in 1863 and has been in the Bocquet, Michel-Lévy and H. S. Henry collections. The French painter, Leon Lhermitte, told Mr. Roland Knoedler in 1920 that the church steeple was left standing after the Great War and also said that he saw Corot painting this picture, having just made his acquaintance at that time.

Other paintings by Corot include the "Lake Nemi," "La Charette de Gres," "Les Baigneuses des Iles Borromées," "Landscape with Lake and Ruin," "Le Lac—Effet du Matin," "Arleu-Lalleulle Vieux Pont de Briques," and "Le Cavalier dans la Campagne."

Mr. Billings has sent from his new California home, which has proved too small for the housing of his collection, thirty-one paintings in all. One of the best known of these is the famous "Old Willow Tree," by John Crome, from the M. C. D. Borden collection. Millet's "Retreat from the Storm," Lhermitte's "Gleaners, pres des Meules," Daubigny's "La Saulaie," Troyon's "La Charrette de Foin," Rousseau's "Bosquet d'Arbres" and "Good Comrades" by Josef Israels are among the important works. The exhibition begins on Jan. 2.

"Best by attest"

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THIS CLIPPING FROM

BOSTON, MASS.
TELEGRAM

DEC 24 1925

THE BILLINGS COLLECTION

Millet, Crome, Rousseau and Others Represented in a Collection Shortly to Be Dispersed

There comes to hand the handsome de luxe catalogue, No. 159, of a limited edition of five hundred copies, of the C. K. G. Billings collection of modern masterpieces of the French, Dutch and English schools which will shortly be dispersed. The paintings will be on public exhibition at the American Art Galleries in New York commencing Saturday, Jan. 2, and until time of sale, which will take place at those galleries Friday evening, Jan. 8, at 8.30 o'clock.

The paintings formerly hung on the walls of Fort Tryon Hall, now owned by John D. Rockefeller, Jr. They have recently been taken to Mr. Billings's California bungalow, but on deciding to dispose of them, he has returned them to New York in a private car with special custodian. Conspicuous in the collection is a "Chateau Thierry" Corot, vouched for by the French artist Lhermitte, who made the artist's acquaintance while he was at work upon it. There are in all, eight authenticated Corots in the Billings collection.

Altogether there are thirty-one paintings. One of the notable canvases is Crome's "Willow Tree." Others are Lhermitte's salon picture of 1912, "Gleaners"; a Diaz and a landscape with fishermen by Dupre, a Josef Israels, a Theodore Rousseau and a Daubigny landscape.

A noteworthy canvas even in this notable collection is a remarkable and forceable Millet "Haystacks" purchased direct from the artist, shown at the J. F. Millet Exhibition, Paris, 1887, also the Centennial Exhibition of French Art, Paris, 1889, and from the collection of Mme. Samson Davilliers and later purchased from M. Knoedler and Company.